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your body

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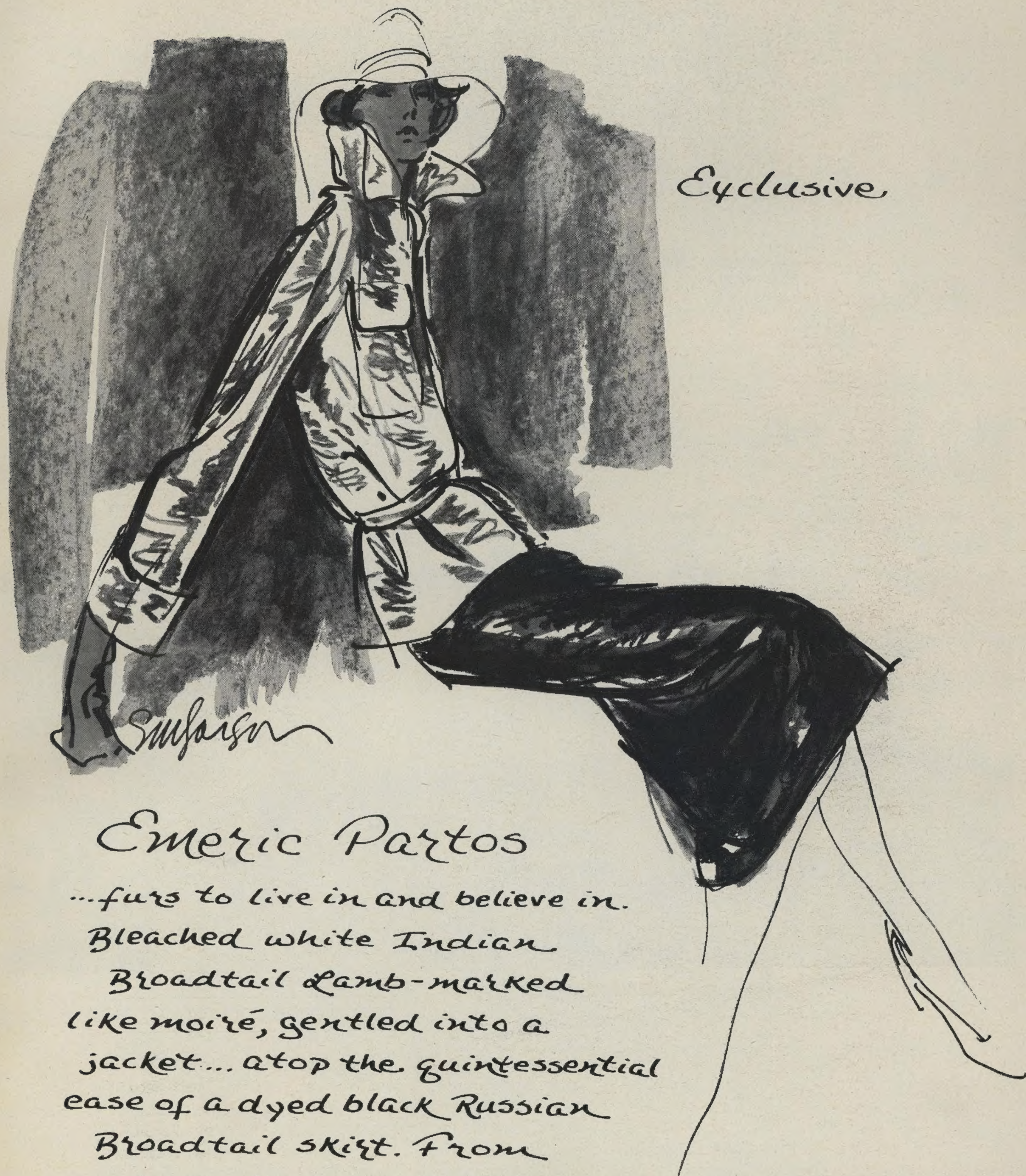
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APRIL, 1975

(INCORPORATING VANITY FAIR)

VOGUE



FRANCESCO SCAVULLO

COVER: Fashion with a beauty message!

—Anne Klein & Company's soft gauzy cotton shirt in the prettiest pink—like a beauty treatment for your skin! Long-sleeved shirt with scarf-collar, about \$62. Late April, Saks Fifth Avenue; Rich's; O'Neil's; Hudson's; Miss Jackson's; Balliet's. Earrings, Cathy and Marsha for Catherine Stein: Saks Fifth Avenue. Yves Saint Laurent necklace, at Saint Laurent Rive Gauche. . . . Another lift for your skin: makeup with an early-summer glow —Alexandra de Markoff's Copper Lidcolor Wand on eyes, Coral Blende cheek color, and Sienna Frost lipstick. Hair, by Maury Hopson; makeup, by Way Bandy.

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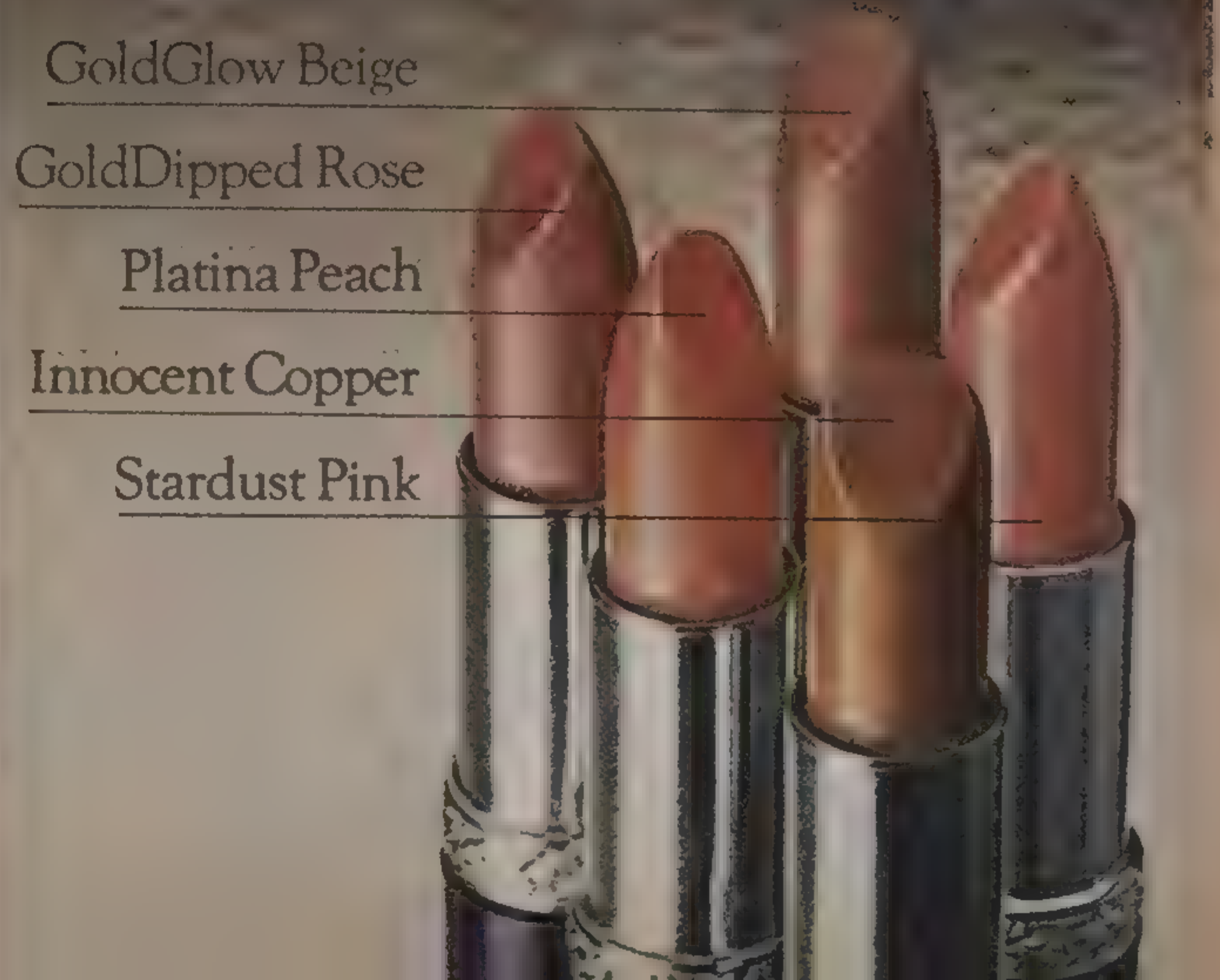
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VOGUE, April, 1975



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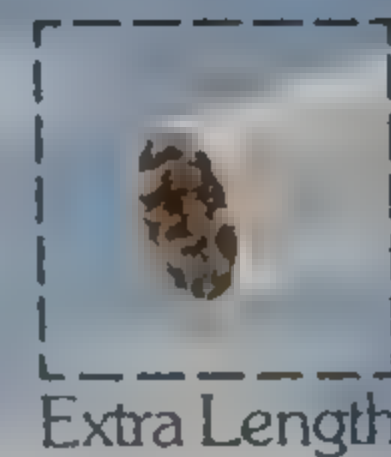


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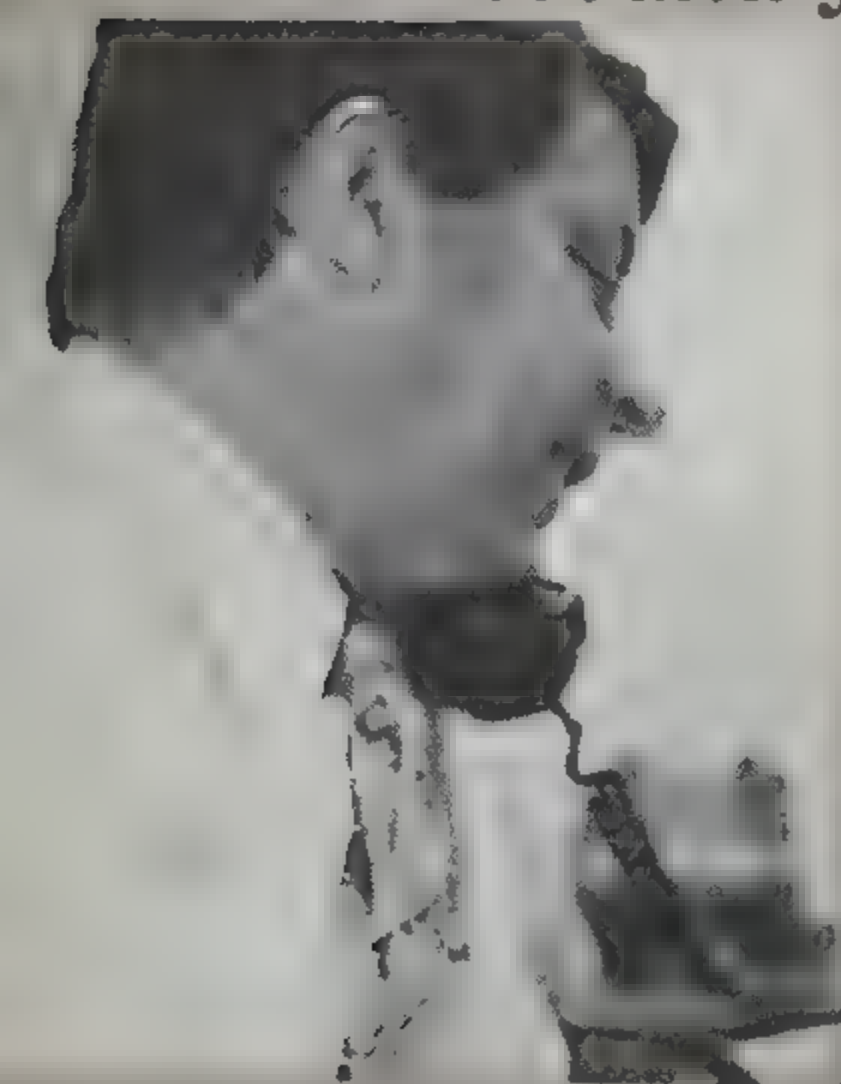
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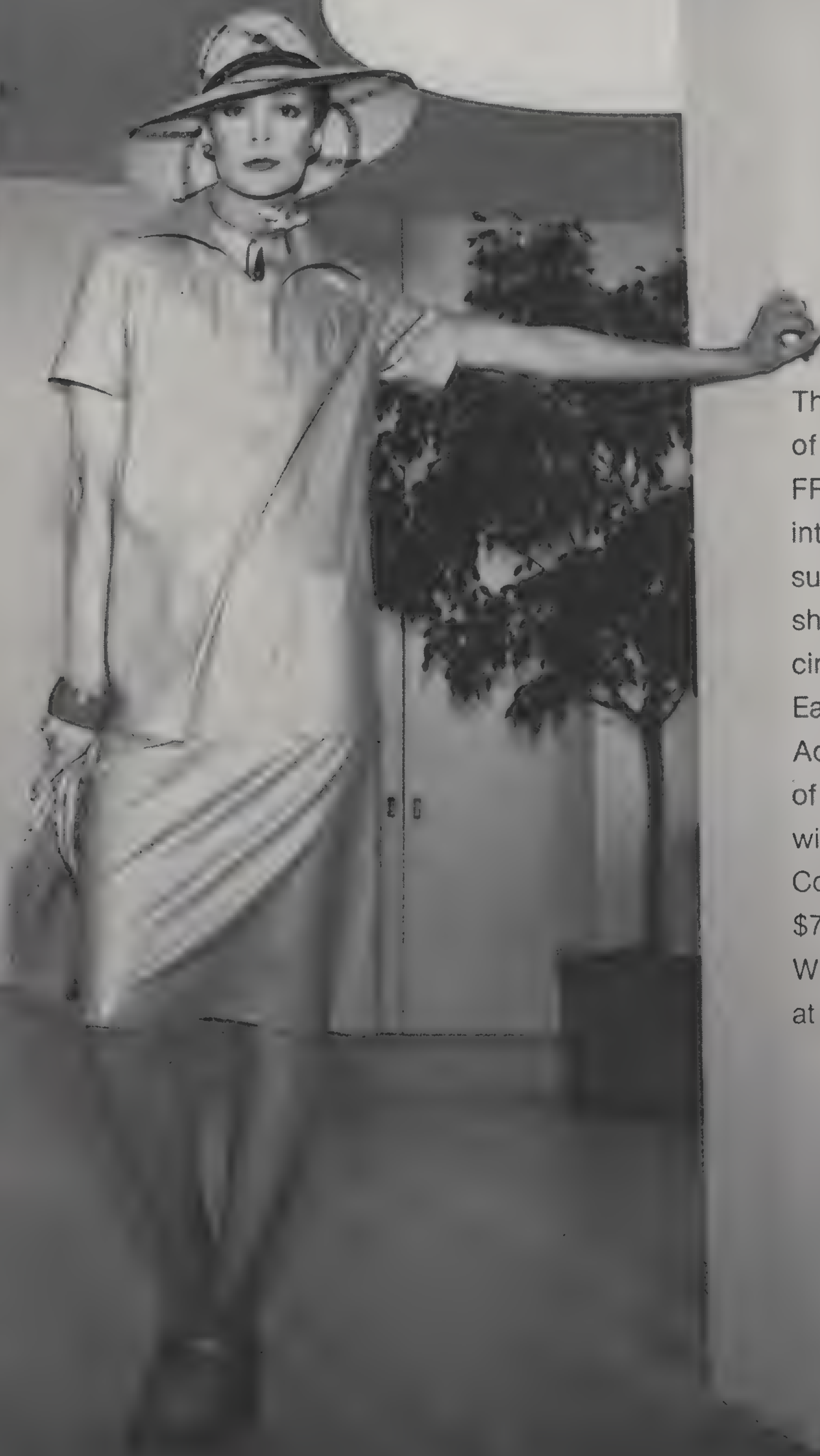
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By Kate Lloyd

NOTES FROM A MOVING TRAIN

Noisy, bouncy, nostalgic, and fun, an overnight trip can still be a great way to go. Here, what to expect—the good, the bads.

Aboard the Silver Meteor, New York to Miami. Driven by memories of our collective childhood, we insisted on taking the train. Laid end to end, the childhood days and nights John and I had separately spent on trains would have reached to Trenton at least—maybe Philly. The B. & O. with dining-car chandeliers and “Chippendale” chairs. The Rock Island Limited rocking through dust storms on the Great Plains. The 400—“400 miles in 400 minutes” was its claim—streaking from Minneapolis to Chicago while college girls picked up and shed second lieutenants and ensigns in the club car. Strong, unsweetened hot chocolate (on the Burlington, I think) arrived with a sauceboat heaped with real whipped cream. Chicken sandwiches and dill pickles tasted better than anywhere else. And sunlight, rumpled by rushing telephone poles and sumac trees, never had more life than in dining cars, spluttering over white tablecloths, glass carafes of refracting water, cut-glass vases each with a rose—and that infinitely desirable flatware, heavy and acned from repeated silver-platings.

2:30 P.M., Saturday, Pennsylvania Station. Not a redcap in sight. Where do they keep their burrows? It's like walking through a field you know is full of rabbits without seeing any. Pause to buy train reading. We're loaded with books, but “train reading” is something else: an Agatha Christie I've probably read; a Rex Stout, ditto; and, by golly, a new entry in John D. MacDonald's Travis McGee series. Now, *that's* train reading. **Departure time, 2:50 P.M.** Our bedroom, rather grossly red, smaller than I could have remembered, is in a car that is half lounge and, in full plastic panoply, grossly orange. Our attendant, who serves the lounge among his other duties, Mr. L. S. Lane, has beautiful manners, stopwatch professionalism, and the patience of a psychiatric nurse. I think, humiliated, how my “shoe” boyfriends, off to Hotchkiss and Yale, invariably called the Mr. Lanes of those days “George.”

Our washroom is, for John, 6'5", an Iron Maiden. But it's clean and Mr. Lane brings supplies of soap and red, white, and

blue towels. He brings, too, ice and glasses. A friend has given us a Saks bag filled with drink, a lemon, a knife, two apples, four tangerines, and unsalted nuts. We're going steerage on Cunard?

The bedroom has one love-seat-sized banquette and a movable chair. (Collapsible, too, we learn later when we overhear a male attendant say to a female attendant, “A lady in 32 just had her seat fall on her; you'd better see if she's all right.”)

Late afternoon: We are *experiencing* train riding, i.e., gawping out the window at passing New Jersey and Pennsylvania. I have a wild romantic passion for the Jersey flats—one of the most sensational landscapes in the world . . . if I didn't have a nose. John says Ludwig Bemelmans described such scenes as “beautiful dreck.” *Pictures at an Exhibition*, oddly juxtaposed: winter-landscape etchings; George Inness paintings; a flash of Thomas Eakins as we go through Philadelphia; some Charles Sheelers, and, inevitably, a run of Edward Hoppers. All seen through a heavy scrim: our window is filthy. At Philadelphia, a passenger upsets Mr. Lane's calm by leaping off and trying to clean his.

Things to remember to have at hand that I forgot: Kleenex, sunglasses, Chap Stick, hand and body lotion. Especially the last. The train's air is blistering dry—and in some cars blistering hot. **The train's consist, reading from the rear forward:** Two bedroom/drawing-room cars, our bedroom/lounge, three bedroom/roomette cars, two diners, a full lounge car with a bar and plastic-wrapped sandwiches, eight coach cars. The train is booked solid, and solidly garish. Our red room pales before roomettes sprouting purples and orange off corridors with walls carpeted in red (good idea, carpeted walls—one caroms around less on the lurches). The dining cars are intransigent blue with white cloths, red-coated attendants, and—yes—one red carnation on each table. At meals they take the carnations away. Do they think we'll fight over them?

What has happened to train food? The question may be what has happened to American food?

Have we been spoiled by living in New York where there is some ethnic veracity—tacos, bagels, sushi, crêpes—on almost every block? Are real people in real cities really eating this? The dining-car menu sounds okay if unadventurous, the steward (“*maître d'*,” it says on his pocket label) is gallantly up to memory, but the food is sanitized of all but two flavors, salt or sugar. Even corned beef comes in thin, rubbery wafers. Does the Great American Food Conglomerate find it embarrassing, maybe a little raunchy and overly intimate to let things taste the way they started out tasting? It's as if we were eating at one remove. When films stopped being policed by people who insisted on showing couples in twin beds separated by a night table, did the censors get jobs in the catering field? We think gratefully of our apples and tangerines.

Second disappointment, after the food: those damn dirty windows. Even the big ones in the dining car are hopelessly gloomed. Washington, D.C., murks by, the lighted Capitol dome an overcast half moon. Although Amtrak seems to be economizing to the last squeeze, the morale of the staff is astounding. The steward, Mr. Henry Kitchens (sic), makes a special trip to the lounge to get a diner a drink. A large, young man with a parka labeled “Amtrak” gets on in a gust of cold air at Washington to see to the storing of seventy-five frozen box breakfasts for a charter group in coach. That he thinks seventy-five people who take a one-day trip from Jacksonville to Washington are crazy in no way alters his concern.

Our own Mr. Lane wears three hats—at least. He looks after his bedroom passengers, runs his bar, and handles people and luggage at each stop. He's a caution to watch, seeing if everyone is supplied with drinks, cards, whatever, then slipping away to other chores like a hostess who sneaks off to check dinner while her guests are talking. He does more. Waiting in the lounge for him to fix our berths, we watch a scroungy young man who has filtered in from the coaches suddenly get up to follow two plump women with white cork curls back toward

their car. Mr. Lane materializes, inaudibly heads him off, and the young man retreats without fuss. Visions of thwarted villainy dance in our heads.

Night in a berth. *That* hasn't changed. The smells of metal fatigue, and clean rough sheets; the blanket rolled vertically to stuff out drafts; the sounds of ticking metal and gasping steam when the train stops. The rising, falling claims of crossing bells. The voices of brakemen and conductors as muffled as if they were heard through an ether dream. We are anesthetized. Even the loud evidence that someone is trying to saw through the metal cable holding up my berth can't keep me awake.

Alas! We have forgotten our Great Experiment! It was to have been the ultimate test of trains today. In our bedroom there is still a little box with two doors for shoes that will be mysteriously polished overnight. We didn't remember to put our shoes in. Would Mr. Lane have cleaned them? We trust yes.

Sunday—and Florida. The subtly muted mess of Northern fields has given way to a crude display of sun and flowers. Sun bullies its way through the window dirt. We retreat to a table on the west side of the lounge to give Mr. Lane the joy of actually serving us. No Scotch, no gin, no vodka. They're all gone. We settle for Bloody Mary mix with lots of fresh lime and Smokehouse almonds on the side—the best food or drink we've had all trip. Mr. Lane insists that it's free.

When our Florida friends heard we were taking the train, they either groaned or sneered. The Silver Meteor, they said, is always late. In fact, we left New York fifteen minutes late and were running up to thirty minutes late for some of the trip. But, wait—here's one in the eye for the cynics: we rolled gently into Miami fifteen minutes early! It seemed a personal triumph, as if we had I-think-I-canned the Little Train over the hill ourselves.

On the trip back to New York, we flew. The cabin air was an eye-stinging disaster, far worse than the train. There is no view from the middle of an L-1011, and no one answered the call button. Mr. Lane, where are you? ▽



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YOUR-KITCHEN WAY TO GIVE A WHITE HOUSE DINNER

State Dinner for 124 scaled down, by the White House chef, to 8-guest proportions

White House Chef Henry Haller, superbly accredited, who came to The White House nine years ago, has two centers to his life: his family and food. When this Swiss isn't cooking for White House events, he's busman-holidaying at home for his gastronomy-minded wife and their four food-shrewd children.

Since Haller's been sovereign in The White House kitchen, he's master-chefed hundreds of feasts—such as a sit-down turkey dinner for 225; a buffet for a rousing 1500; get-ready-quick working dinners for the President and at least fifty colleagues; and, of course, numerous State Dinners.

We went to dine "in State" recently (see menu, above right) and fared deliciously. There was an elegant sufficiency (each perfect dish was passed once) and the wines were a joy; all food was American, save the Brie, and both wines were domestic. That's how Mrs. Gerald R. Ford likes it and wants it—and Betty Ford, a woman with deep domestic imagination and a strong sense of economy, is the final word on each detail.

We talked to Mrs. Ford about parties, to Chef Haller and his associates, Assistant Chef Hans Rafferty and Pastry Chef Heinz Bender, to others involved in White House party-planning. We also asked Chef Haller to scale down the State Dinner we ate (124 dined) to a workable-in-your-own kitchen party for eight. For recipes, see below. For photographs and a profusion of party details (preparations and during the occasion), see pages 154-159.

Observation on Mrs. Ford: Her favorite food seems to be fowl—different kinds like capon, duck, squab—specially for parties. "They are so nice and comparatively inexpensive right now. And they can be made to go a long way. . . . I don't believe in serving large portions."—L.L.

Green Turtle Soup with Sherry

eight servings

1 quart clear turtle soup
(Ancora brand)
3 cups beef consommé
About 1 tablespoon mixed spices

1½ cups diced canned turtle
meat (Ancora brand)
1 cup sherry

Bring turtle soup and consommé to a boil. Make a spice bag out of cheesecloth using dried marjoram and thyme leaves, allspice, coriander, anise seed, and 2 cloves; add spice bag to soup and simmer 10 minutes. Strain soup through cheesecloth. Add turtle meat to soup and bring to a boil. Add sherry and serve.

(Continued on page 56)



Dinner

Turtle Soup with Sherry

Suprême of Royal Squab
Wild Rice
Sautéed Zucchini

Hearts of Palm Salad
Brie Cheese
Praline Mousse

Demitasse

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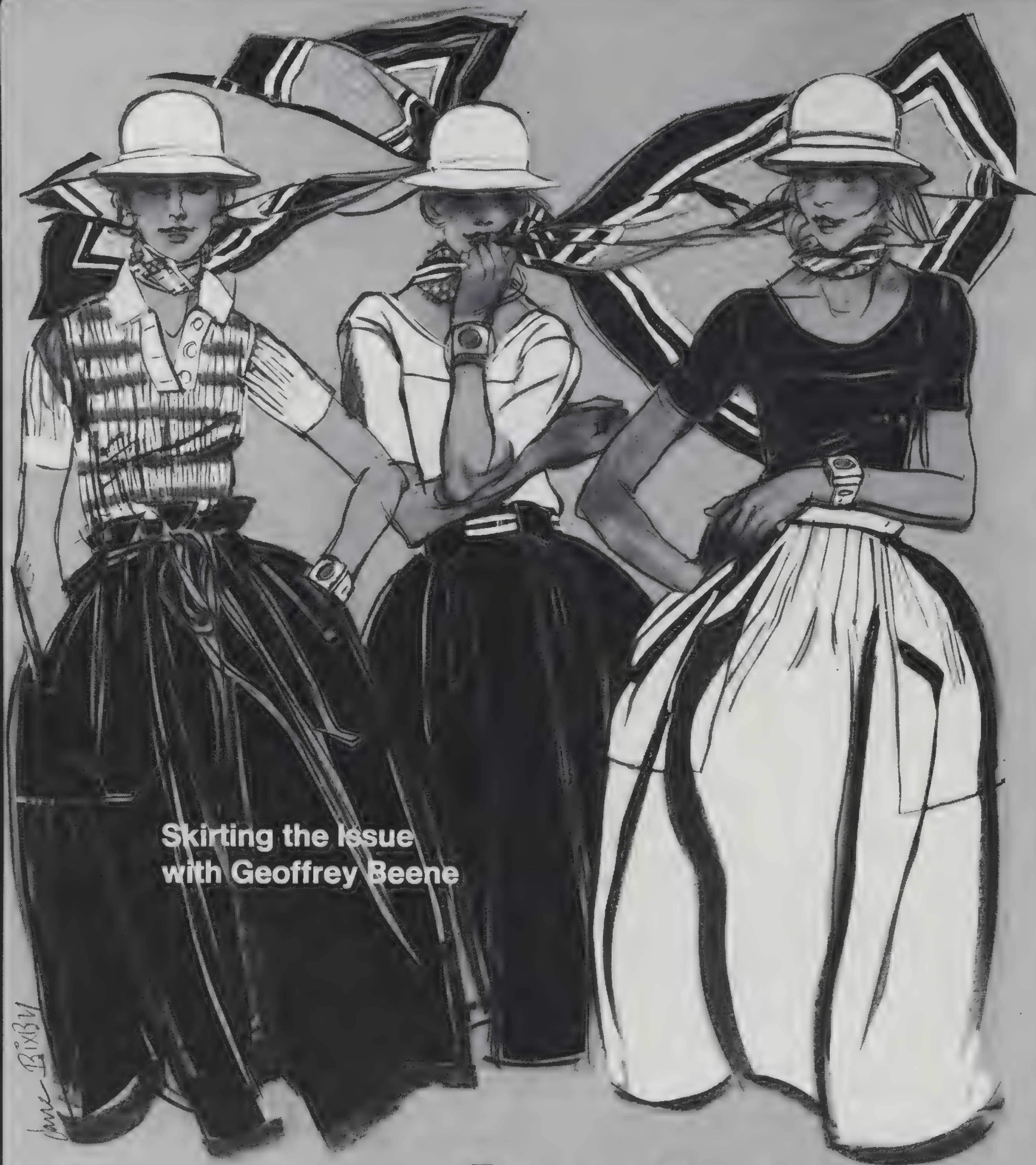
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"I don't believe in serving large portions," said Mrs. Ford

Suprême of Royal Squab eight servings

- | | |
|---|--|
| 8 1-pound fresh squabs | Necks and hearts of the birds |
| 3 tablespoons salt mixed together with 1 teaspoon dried thyme leaves, 1/2 teaspoon dried marjoram leaves, and 1 teaspoon dried rosemary | 1 bay leaf |
| 8 slices unsalted pork fat (big enough to cover the breasts of the birds) | 24 peppercorns |
| 1 tablespoon corn oil | 2 cloves |
| | 2 cups coarsely chopped vegetables (celery, carrots, onions) |
| | 1 cup brandy |
| | 1 tablespoon flour |
| | 3 cups chicken stock |
| | 2 cups light cream |

Preheat oven to 425°. Wash and season birds. Cover the breast of each bird with a slice of fat; tie with string.

Heat oil in roasting pan on open flame; put the birds breast side up into the pan and surround with necks and hearts. Place pan on low shelf of the oven. Roast birds 10 minutes. Add vegetables, peppercorns, cloves, and bay leaf. Roast birds 20 minutes longer, basting occasionally with juices from the pan. Remove birds from roasting pan and cool for 15 minutes. Reduce juice on open flame and pour off fat. Add brandy to pan; when warm, ignite with a match (standing well back from the stove). When flames die down, add flour, mix well, and add chicken stock. Bring sauce to a boil and reduce sauce by 1 cup. Add light cream and reduce by 1 cup again. Strain sauce through cheesecloth. Test for flavor and keep warm.

Remove breasts from squabs, arrange on serving platter together with the Wild Rice. Spoon sauce over breasts. Decorate platter with watercress and serve.



Wild Rice eight servings

- | | |
|------------------------------|---|
| 8 ounces wild rice | 1/2 cup diced carrots, cooked |
| 3 tablespoons butter | 1 cup vegetable juice (use juice from carrots and celery) |
| 1/4 teaspoon white pepper | Salt to taste |
| 1/4 teaspoon ground nutmeg | |
| 1/2 cup diced celery, cooked | |

Boil wild rice in 3 quarts salted water for 45 minutes; strain through a colander. Melt butter in sauté pan. Add wild rice, white pepper, and nutmeg. Stir rice well with meat fork. Add vegetable juice, celery, and carrots. Mix together carefully. Test rice for flavor, cover pan, and heat very slowly on very low flame until rice is hot and ready to serve.

Sautéed Zucchini eight servings

- | | |
|--|-------------------------------------|
| 2 pounds medium-size zucchini, washed and peeled | 1 clove garlic, very finely chopped |
| 2 tablespoons butter | 1/4 teaspoon white pepper |
| 1 tablespoon corn oil | Salt to taste |
| 2 tablespoons finely chopped shallots | 1 tablespoon chopped parsley |

Cut zucchini lengthwise into even-size pieces. Blanch zucchini by boiling 2 minutes in salted water and then strain through colander. Melt butter mixed with the oil in a large sauté pan. Add shallots and sauté

(Continued on page 66)

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Adam, Meldrum & Anderson	Buffalo
Burke's Enna Jettick Shop	Buffalo
Carroll's Shoe Store	Cohoes
The Cobbler Shop	Cooperstown
Park Shoe Store	
(Dunkirk Fredonia Plaza)	Dunkirk
Salvino's Shoe Store	Elmira
Di Duro's Shoe Store	Geneva
Kohn Bros.	Glens Falls

Village Cobbler	Hamburg
Siegel & Son	Hudson
Stillman Shoes	Huntington
Roselle Shoes	Jamestown
Pearl Shoe Co.	Liverpool
White Shoes, Inc.	Lockport
Delisle Bros.	Malone
Kennedy Shoe Store	Massena
Shoe Tree	Mt. Kisco
Phil's Shoe Store	Newark
Archie's Shoe Plaza	Newburgh
Tru Walk Shoes	New Rochelle
Rogers & Frank	Niagara Falls
White's Plaza Shoes	Niagara Falls
Pearl Shoe Co.	No. Syracuse
Fred W. Fick & Son	No. Tonawanda
Lester Shoe Co.	Olean
Zim's Shoes	Oneonta
Smith's Shoe Store	Penn Yan
Kaye Shoes	Port Chester
Ten Broeck Shoe Store	Rhinebeck
Ivans Shoes	Riverhead
Schmanke's (Dewey Ave.)	Rochester
Schmanke's (Longridge Plaza)	Rochester
McCurdy & Co.	Rochester
Townsend's Shoes	Rome
Park Lane Shoes	Syracuse
Salina Shoes	Syracuse
Irving Shoes	Tarrytown
Robert's Shoes, Inc.	Troy
Empsall's Dept. Store	Watertown
Eastway Shoes	Webster
Falkner's Fine Footwear	West Seneca

New York City

BRONX

Betty Lee Shoes	Bronx
Bunis Bootery	Bronx
Cantrell Bootery	Bronx
Catania Shoe Shop	Bronx
Enna Jettick Tredeasy Shoe Store	Bronx
Frank's Enna Jettick Shoe Shop	Bronx
Abe Narvaez Shoe Store	Bronx
Nava Shoe Store	Bronx
Square Shoes	Bronx

BROOKLYN

Alan's Shoes	Brooklyn
Charmur Shoes	Brooklyn
The Cobbler Shoe Shop	Brooklyn
Continental Branded & Imported Shoes	Brooklyn
Continental Shoes (Manhattan Ave.)	Brooklyn
Dolce's Shoes	Brooklyn
Engel's Shoes	Brooklyn
Fashion Shoe Shop	Brooklyn
Fashion Wide Shoes	Brooklyn
John's Shoes	Brooklyn
Landman Shoes	Brooklyn
Leslie & Eddie Shoes	Brooklyn
Sai Manna Shoes	Brooklyn
Marc's Shoes	Brooklyn
Martin's Shoe Store	Brooklyn
Maxine Originals Shoes	Brooklyn
Oloff's Shoes	Brooklyn
Princess Shoes	Brooklyn
Ridgewood Shoes	Brooklyn
Solomon's Foot Rest Shoes	Brooklyn
Tredeasy Rugby Shoe Store	Brooklyn
Wide Styles (Kings Plaza)	Brooklyn

LONG ISLAND

Shoe King, Tri-Parte Footwear, Inc.	Amityville
Elmar Shoes	Bayshore
Craft Shoes	Commack
Westgate Bootery	Elmont
Henderson Shoes	Hempstead
Shoe Nuf Inc.	Levittown
Stark's Shoe Box	Long Beach
Wilmar Footwear D/B/A Buster Brown of Mineola	Mineola
Ivans Shoes	Riverhead
Halperin Shoe Store	Rockville Center
Russo's Shoe Store	Westbury

MANHATTAN

H. Delman Shoes	Manhattan
Enna Jettick Shoe Salon	Manhattan
Footsaver Bldg.	Manhattan
John St. Enna Jettick Shoes	Manhattan
Macson Shoe Shop	Manhattan
May Lin Shoes	Manhattan
Midtown Enna Jettick Shoe Store	Manhattan
Morgan's Boot Shop	Manhattan
Tip Top Shoes	Manhattan

QUEENS

American Girl Shoe Shop	Astoria
Daniel's Shoes	Astoria
Lewis Shoe Shoppe	Corona
Miller's Shoes	Far Rockaway
American Girl Shoe Shop	Flushing
Walter's Shoe Shop	Forest Hills
Benjamin Shoes	Jackson Heights
Leonard's Bootery	Jamaica
Carl's Shoe Shop	Maspeth
Grandar Shoes	Maspeth
Arrows Dept. Store	Ozone Pk.
S n G Shoes	Queens Village
Wide Style Shoes	Rego Park
Tolley's Shoes	Richmond Hill
Sherman Bootery	Sunnyside

RHODE ISLAND

The Outlet Co.	Providence
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PUERTO RICO

Lema Shoes... Plaza Las Americas Shop	Ctr.
Lema Shoes	Ponce
Lema Shoes	Mayaguez
Lema Shoes	San Juan

VIRGINIA

Rosenberg's	Culpeper
Oser Bros.	Hampton—Newport News
The Regent	Marion
Willis Enna Jettick Shop	Norfolk

WEST VIRGINIA

Wun-Der Shoe Store	Clarksburg
Henry's Shoes	Parkersburg
Wun-Der Shoe Store	Weston
Wun-Der Shoe Store	Wheeling
Cinderella Boot Shop	Williamson



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introduces
the next best thing to bare feet.

Open and breezy, bright and graceful. New Enna Jetticks Spring Sandals. For style, they're the beginning of a great pair of legs. For comfort, they really are the next best thing to bare feet. Try on all the new styles and colors now at the store (opposite page) nearest you.

Shown here: *Finesse* (right), also in blue, red, black and white; *T-Time* (left), also in blue, black, gold, and silver. Both styles about \$23.

EnnaJetticks®
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PARNES-FEINSTEIN (featured), available at Bonwit Teller, B. Siegel, Detroit; I. Magnin, West Coast; J.L. Brandeis, Omaha; Sakowitz, Houston. (Top right) LESLIE FAY, J.W. Robinson, So. Calif.; Lord & Taylor, all stores, Maas Brothers of Florida, Marshall Field & Company, Rich's, Atlanta. (Bottom right) AM II, Bloomingdale's, N.Y.; John Wanamaker, Phila.; Marshall Field & Company; Palais Royal, Houston. All in a superbly rich jersey of Qiana® nylon.
*Du Pont registered trademark. Du Pont makes fibers, not fabrics or fashions.

Qiana®...by DuPont
nylon
So luxurious you'd never suspect it's practical.



How to wash your face if your skin is dry and itchy.

Dermatologists say even you can and should wash with soap and water. But not scrub-a-dub. And not just any soap.

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Wash your dry skin this way. Wet face with lukewarm water. Hot water removes skin oils. Use fingertips to work up gentle Neutrogena® lather, then apply to face. Soap should stay on skin no more than 60 seconds. Then rinse, rinse, rinse. Blot dry, don't rub. Surprised your skin feels soft, not stripped? That's why so many women love us.



Neutrogena
Ask your doctor.

Vogue Beauty Checkout

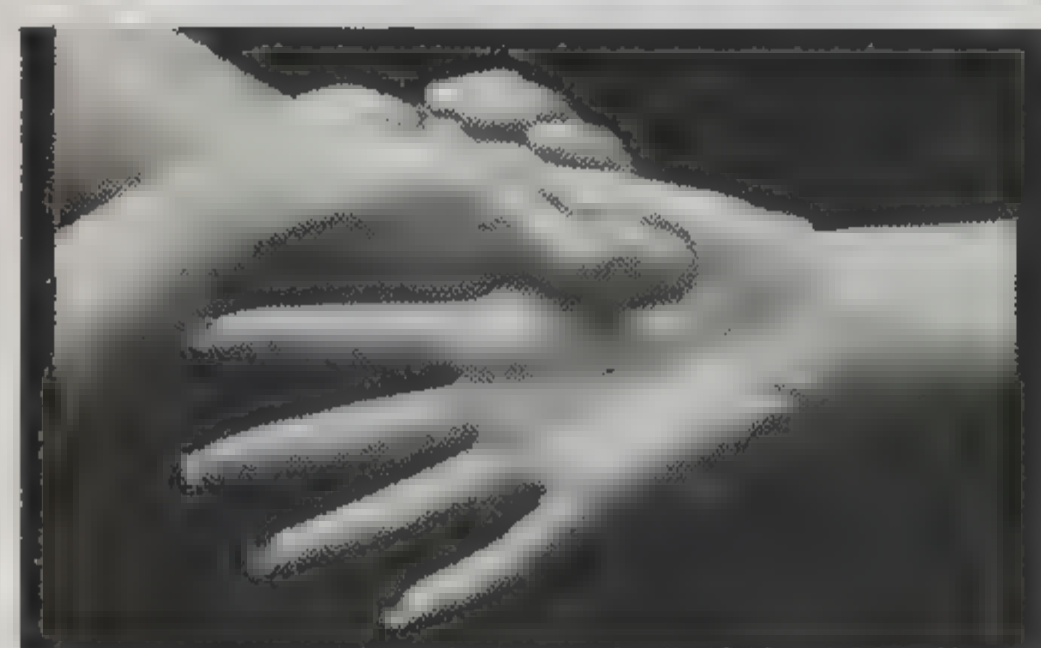
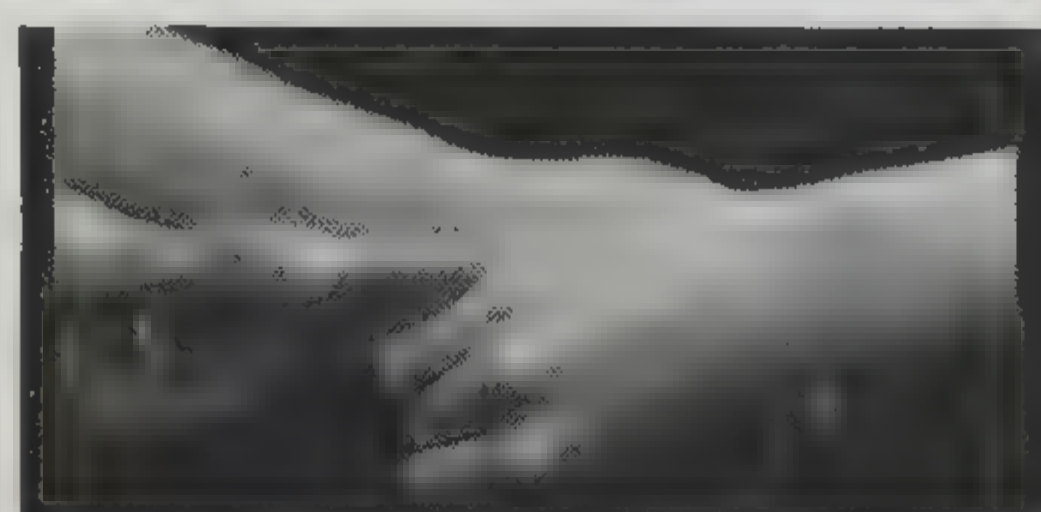
PRESSURE TO RELAX

There are certain kinds of massage that use pressure to help you fight tension

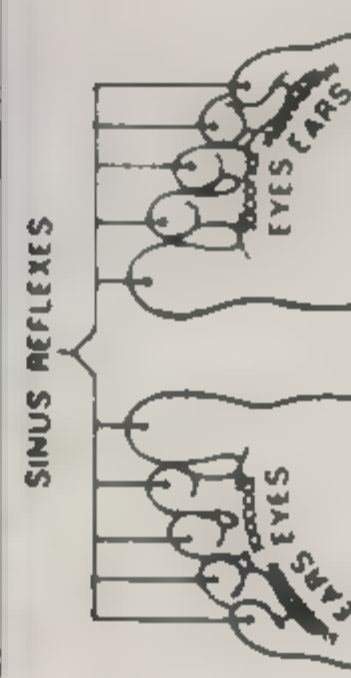
Pressure is something everyone experiences at some time or another—and 6:30 P.M. is prime time for a feeling of tension to creep up the back of the neck and shoulders. It hurts because tension ties up circulation (see pages 124 to 125) and so the normal flow of health-giving blood to vital organs and tissues—tying knots in our nervous and muscular systems.

Massage is a solution to tension—and even the word sounds like the sigh of relief it's meant to give—and when you find the set of fingers that can release the tension in your body, you're ahead of the game. Right now, with the ballooning interest in thoughts

Reflexology is based on the belief that hands and feet possess reflex points for vital organs in the body. Mitsouko demonstrates technique below.



Mitsouko, Acupressure therapist, and foot reflex points chart



and things Oriental, some forms of massage—Shiatsu, Acupressure, Reflexology—long familiar in Asia, are gaining fans here. In the hands of truly well-trained and sensitive experts, we have found them to work well. Our caution: with anything to do with your health and body, check with your doctor that it's right for you.

In Japan, it's called Shiatsu which means "finger pressure" . . . so, in a sense, this massage fights pressure with pressure. According to its followers, Shiatsu locates "trigger points" on the flow of energy along an invisible meridian beneath skin's surface. After finding the pressure points that relate to tense areas in your body, skilled Shiatsu fingers press down releasing, its practitioners believe, blocked energy that causes pain. Shiatsu on the East Coast: found at New York's Cinandre Coiffures, 11 East 57th Street, where Bi-Ko (right), a diminutive wiry Malaysian, is the newly installed Shiatsu expert. Using only her

fingers and the incredible tensile strength of her body, Bi-Ko zeroes in on pain with deft precision. Just as we're told we use only a modest portion of our brainpower, Bi-Ko says we have no idea what the concentrated force of our physical strength can bring to bear. If you have a headache, Bi-Ko's powerful fingers locate pin-size points at the base of your head, the temples, the top of your skull, and press directly down on pain. The process may not sound soothing, but for us the results proved its efficacy. Pain was replaced by total relaxation.

Shiatsu on the West Coast: at the Aida Grey Institute of Beau-

ty, 9549 Wilshire Blvd., Beverly Hills, where therapist Mitsouko calls her Shiatsu method *Acupressure*. A special hour of Acupressure involving hand and foot reflexology is offered. "All organs in the body have reflex points in the hands and feet," says Mitsouko, so this treatment focuses there. Reflexologists believe pressure applied to the side of the index finger can release tension in the stomach . . . applied to the ring finger can relieve liver trouble . . . to the ball of the foot can stimulate the solar plexus . . . to the big toe can stimulate the pituitary gland. . . . Mitsouko believes . . . and it can all be done while you sit under the dryer.

Mata at Moi Cosmetology, 38 East 63rd Street, N.Y.C., learned her method of massage in her native Greece. She starts her soothing massage with the face, neck, and head, applying very light pressure with her fingers. "Focusing on the nerves in the head gets relaxing results right away," says Mata, who spends 20 percent of the hour in this vicinity. Next, the feet are coddled, because she feels that foot massage serves to stimulate circulation to the heart. Mata mixes her own oils for lub-



rication, safflower and sunflower oils, both rich in protein, being key ingredients, along with peach-kernel or apricot oils to which vitamin E is often added—sweet almond oil for very dry skins; all to help the skin as much as the body—and morale.

The noted skin-care house founded by Dr. N.G. Payot believes so strongly in the benefits of massage for the sake of skin, they have produced three creams to be applied at home by self-massage. Cream for the Breast, Abdominal Skin Cream, and Cream for Legs work with massage strokes to improve the texture of skin and tone it.

KEITH TRUMB



L'Air du Temps

The Romantic Perfume by Nina Ricci, Paris



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Vogue Beauty Checkout

AEROSOLS: UNDER A CLOUD?

**"The safety range
is tremendous in normal use"**

Ah, the convenience of aerosols! Press the button, and out comes that marvelous high-speed mist (or foam) of whatever it is you happen to want at the moment. . . . Deodorants, antiperspirants, and hair preparations are the top aerosol best sellers, but 300-odd other products move briskly, too. Aerosol packaging has made many a product easier, more delightful to use—cologne, for example.

Aerosol containers are made of strong, heavy material—metal, glass, or coated glass—since the contents are under pressure. They're generally divided into two parts: one part containing the product, one the gaseous propellant. Most propellants belong to a chemical group called fluorocarbons—though they're often lumped under the overall title of "Freon gases." ("Freon" is actually a trade name used by the Du Pont Company for the fluorocarbons it manufactures.) . . . Aerosols are popular with both women and men (count the cans on your husband's bathroom shelf sometime). So popular, in fact, that U. S. production of aerosols now runs around 3 billion containers a year.

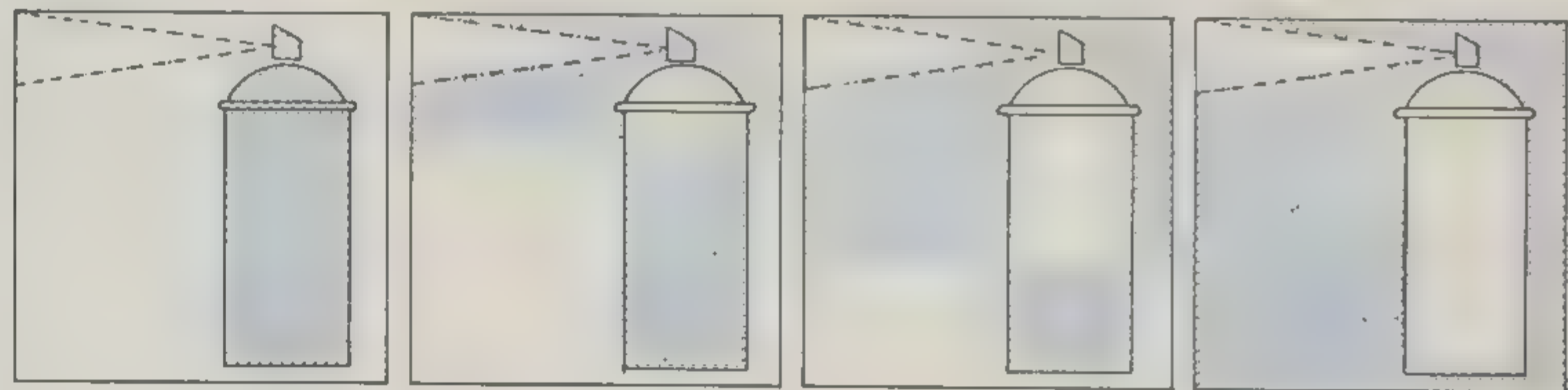
The safety question

Yet there are clouds on the aerosol horizon, and they're not all rosy. In the last two or three years, aerosols have come under attack from a variety of groups, for a variety of reasons. The charges don't add up to any one, overall indictment—rather, they attack different aspects in a piecemeal fashion. But they fall into two general groups: one, that aerosols may present certain dangers to the safety and health of people who use them; and two, that they may present a danger to the environment.

About the first group of criticisms there is very little dispute. No one denies that aerosols can present health and safety hazards, *if* they're deliberately misused—or if they're used recklessly, with blithe disregard for the instructions and warnings printed on the can: "Do not spray while smoking or near fire or flame. . . . Do not puncture, in-

cinerate, or place where temperature exceeds 110°F. . . . Keep out of reach of children"—and so forth.

The U. S. Consumer Product Safety Commission made an in-depth study of 69 aerosol-related accident cases for the year ending June 30, 1973. It found that the largest percentage of accident victims by age group were children between two and four and the most common type of injury was chemical burn, caused by



spraying the product—often, a strong household cleaner—directly into the eyes or face.

Another disaster-prone group consists of teenagers who have deliberately inhaled aerosols, enclosed in plastic bags, to get a high. The result, in many cases, has been death from cardiac arrest. The concentrations involved were abnormally high—perhaps 140,000 to 180,000 parts per million—and were also accompanied by a total lack of oxygen, because of the plastic bag. It seems grossly unfair to blame the manufacturer of any product that is willfully abused in this way.

A great many scientific studies are now in progress aimed at finding out whether normal, everyday use of aerosol products poses any long-range danger to the heart or lungs. So far, no hard evidence of any such danger has been turned up. The evidence to date seems to support the statement of one industry spokesman that "the safety range is tremendous in normal use."

The ozone mystery

Now, about the second set of charges: that continued use of aerosols poses a threat to the environment. Last year, three separate groups of university scientists published their findings that fluorocarbons, ascending to the stratosphere, may act to break down the ozone layer—a vital

natural shield that protects us from the sun's ultraviolet rays. Countering these alarming findings are other scientific studies—most of which were made to study the effects of nuclear testing. These tended to show that the ozone layer actually increased from 1961 to 1971—a period of peak fluorocarbon production. They also suggested that the ozone band may be far sturdier than the alarmists believe, and that it may have a surprising

capacity for self-renewal.

What is one to think or do about all this? Our advice is: wait and see. No one is proposing to let this vitally important question drift along unresolved, and a full-scale scientific effort is now under way to arrive at the facts. The Government's Environmental Protection Agency (EPA) is "in the process of greatly accelerating work in this area." A Subcommittee on Public Health and the Environment of the U. S. House of Representatives has been holding hearings, and a Senate Health Subcommittee may enter the picture soon. Many powerful watch-dogs of public health are now involved in the great ozone controversy: so many, in fact, that a new Federal Interagency Task Force has been formed to coordinate the entire effort.

Industry groups such as the CSMA (Chemical Specialties Manufacturers Association) and the Estée Lauder scientific team have launched independent studies. After all, we're all in this together. . . . A Du Pont scientist, Dr. Raymond L. McCarthy, appearing before the House Subcommittee on Public Health and the Environment, said: "If creditable scientific data show that chlorofluorocarbons cannot be used without a threat to health, Du Pont will stop production of these compounds." ▽



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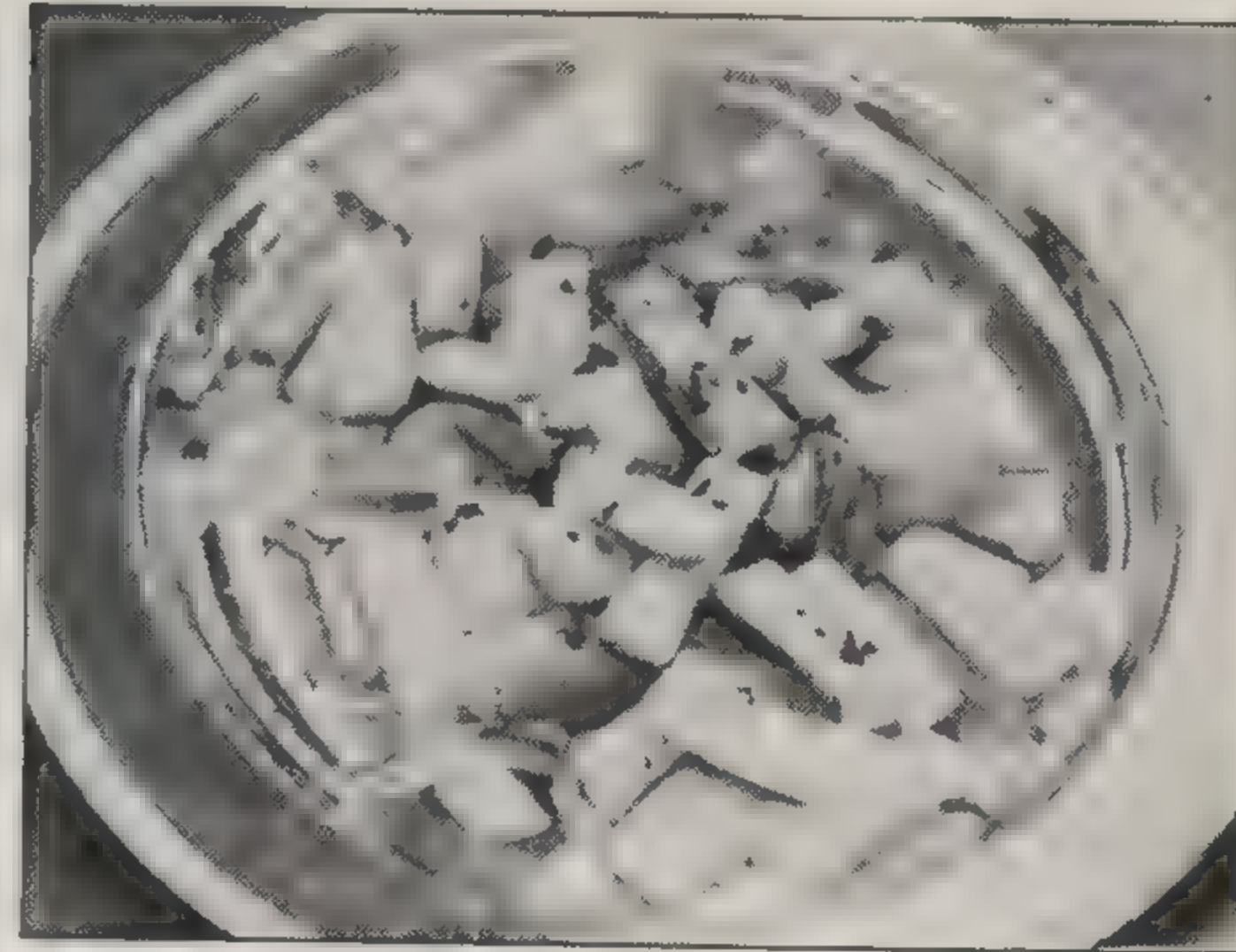
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Vogue Food

CONTINUED FROM PAGE 56

very slowly 5 minutes (do not brown; cook only until they become transparent). Add garlic and simmer. Add the zucchini and white pepper. Mix vegetables with spatula very gently. Cover and simmer, stirring occasionally, for 10 minutes. Test zucchini for flavor; spoon onto serving dish, sprinkle with parsley, and serve.



Hearts of Palm and Watercress Salad *eight servings*

Use a 12-inch round silver or china platter. Cover platter with Boston-lettuce leaves. Drain 2 14-ounce cans hearts of palm. Cut into spears lengthwise and then cut them in half. Arrange hearts of palm in a wheel (like spokes), leaving enough room in the middle to place a bunch of very crisp fresh watercress. Decorate hearts of palm with pieces of red pimiento and spoon Vinaigrette Dressing sparingly twice over salad. Let salad stand 15 minutes before serving.

Vinaigrette Dressing

1 tablespoon chopped shallots
1 clove garlic (put through a garlic press)
1 teaspoon Worcestershire sauce
1 teaspoon Dijon mustard
3 twists of the black-pepper mill
Juice of ½ lemon
3 tablespoons red-wine vinegar
6 tablespoons olive or corn oil
½ tablespoon chopped parsley
½ tablespoon chopped chives (optional)



1 tablespoon finely diced green pepper
½ teaspoon salt

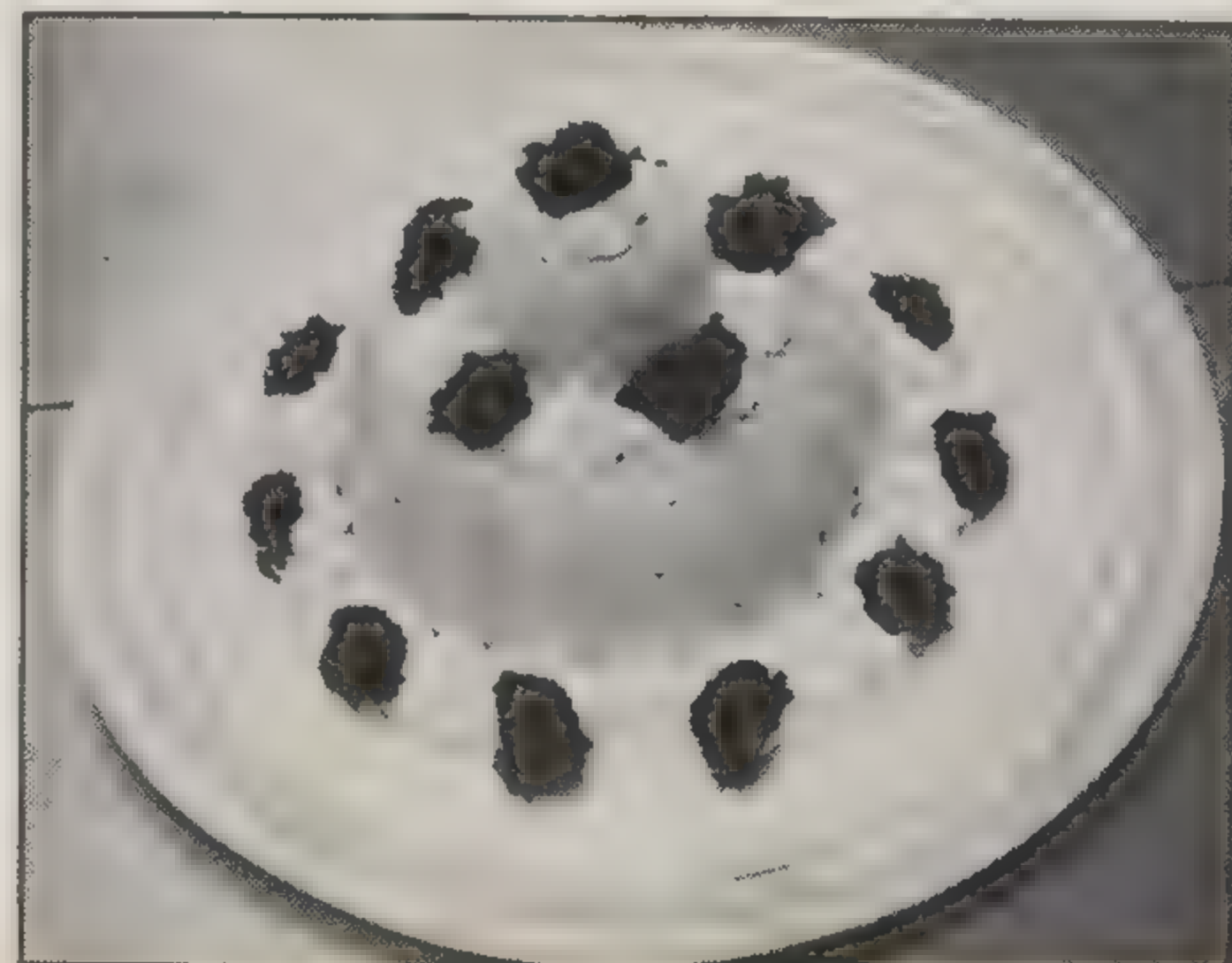
Put shallots, garlic, Worcestershire sauce, Dijon mustard, black pepper in a 1-quart stainless-steel mixing bowl. Add lemon juice and vinegar; mix all ingredients well with wire whisk; then add oil, spoon by spoon, stirring constantly. Add chopped parsley, chives, green peppers, and salt.

Frozen Praline Mousse *eight to ten servings*

1 quart vanilla ice cream
½ pint whipping cream
2 teaspoons melted sweet chocolate

4 ounces praline paste (available in specialty food stores)
4 ounces ground toasted hazelnuts
Additional toasted hazelnuts and sweet chocolate

Softens vanilla ice cream. Whip cream and chocolate together. Fold whipped cream, hazelnuts, and praline paste into ice cream. Fill mold or molds; freeze overnight. Unmold; decorate with whipped cream and hazelnut-chocolate candies: mix finely chopped toasted hazelnuts into melted sweet chocolate, separate into rounds, let harden.



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Karl Lagerfeld



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The longer you live with it, the older it doesn't get. Here are three enduring examples from The Stiffel Collection.

At left: The form and spirit of the Georgian period prevail in this 18th Century American Colonial table lamp with an antique golden brass finish. 38½" high. About \$135.

Center: Again, the theme is American Colonial in this "great candlestick" of cast metal in an old brass finish with the look of a well-rubbed antique. 37½" high. About \$119.

At right: Stiffel's variation on an ancient Oriental theme. A blend of lustrous celadon china and cast metal parts which glow with an old brass finish. 37½" high. About \$149.

Prices may be slightly higher in the South and West.

Stiffel

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our exclusive free
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for the best of both worlds
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HAIR NOW

Hair is getting shorter, softer, and closer to the head, often revealing one of the most seductive areas of the anatomy—the nape.

One version of the shorter hair look—now seen more and more in Paris—comes from Patrick Ales (see right), where hair is cut to mold head shape without tapering, the front cut shorter and brushed back like a "cuff."



An ozone steam treatment with herbal creams massaged into the scalp strengthens hair at Carita in Paris, where the emphasis is on free-flowing cuts and styles.



Dial-a-pro

Just this month anyone with a hair or scalp problem they can't beat can get up-to-the-minute, head-to-head advice by calling (212) 421-8043. Expert Sal Michael will be at the other end and he's been treating troubled heads of hair for the past sixteen years.

If the problem can't be solved on the phone, he will suggest a free consultation at his New York salon where he uses a number of specially devised formulas, among them a hair strengthener based on a Brazilian shrub extract, massaged into the scalp to dilate blood vessels and to help a stronger flow of blood get to often undernourished hair roots. He uses a special non-alkaline conditioner full of nutritive plant oils on hair itself.

HAIR AT HOME

In Indianapolis, Rick Ross cuts hair smooth and straight into the nape at the back, keeps front hair slightly longer, curlier, using a curling iron. In Atlanta, Don Shaw cuts hair just below ear length, perms only the ends, then, while blow-drying, uses a round hairbrush to curve hair around head, rather than curl it.

... AND ABROAD

In Paris, Jean-Marc Maniatis parts hair in the middle, perms it to within an inch of the roots, cuts it into a half-moon shape from ear to ear, with color starting very light in front to darker at back. In London, Leonard says frizz is completely out—if it was ever in—with curl almost nonexistent but waves aplenty, put in with curling iron or old-fashioned wave clamps.



ARTHUR ELGORT

AFTER
BEFORE



TEST-TUBE HAIR

with built-in bounce

The fiber that makes control of a style easy is Monsanto's Elura, one of the most versatile in the world. It means whichever way the look of hair goes, you can go with it—providing you start out with a wig that has enough volume and length to be easily adapted, either with cutting, shaping, or curling (you can also color Elura, although we feel you should choose the right color in the first place—there are many to choose from).

Here is an Elura Fashion Tress wig, worn two different ways: in the small picture above, just as it was bought off the shelf; in the larger picture, after Maury Hopson, a favorite Vogue hairdresser, pruned it into the look of today, cutting it drastically to "thin" it out because "no one has that much hair," he says. By cutting it closer to the head and using a few small rollers on the sides, the style flipped up with natural-looking bounce.

The moral in the wig story is in the durability of the fiber... with Elura, as styles change, you can go on pruning, cutting, curling for literally years and years...



For dedicated "do-it-myself or forget-it" types, Clairol's new hair-painting-kit Quiet Touch is perfection. It's so simple, you think there has to be a catch, but there isn't. Everything's provided—highlight powder, lotion, mixing tray, stirrer, brush. You mix powder and lotion together as directed, then with brush apply random ribbons wherever you like on dry hair. After 15 minutes, rinse, shampoo. When dry, hair glows all over.

Does she...
or
doesn't she?®



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or doesn't she?
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Above: Grace Pelham in 1967. Below: Grace Pelham today.
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Vogue Hair Now

CONTINUED FROM PAGE 72

String Along



John Dellaria has been listening to and delivering what his clients want for quite some time now—it's *hair health* first and last. With twelve salons in the Boston area and more on the drawing board, John offers both traditional shampoo and setting PLUS, in the Choppin' Block part of his salons, newsy, trendy, *always healthy* ideas. The latest? String curl setting, as seen at the right, together with herbal steaming to introduce more moisture into the hair, followed by infra-



DIANA HUFF ISHIMURO

red-lamp drying—less moisture-stealing than any other kind of drying method, so much better for the hair. The string set is popular because it delivers a particularly natural-looking "undulation" as opposed to curl in the hair. Healthy, pretty.

Hair facts you should know:

If you've been wearing your hair short for years and suddenly decide to let it grow longer, you may find the products you're used to won't work so effectively on your new length. The longer the hair, the more abuse it gets. You can't help sleeping on it. You probably touch it more. You will need a stronger conditioner, a deeper cleaning shampoo. You can "spot" condition very long hair; this often means only a touch of conditioner at hair ends which, in the case of very long hair, can be six years old. Although a polluted atmosphere can make hair feel and smell tacky, another fascinating hair fact is that swimming without a cap in a swimming pool can hurt hair far more . . . there are a number of harmful chemicals present in the pool that must be rinsed out thoroughly after every swim.

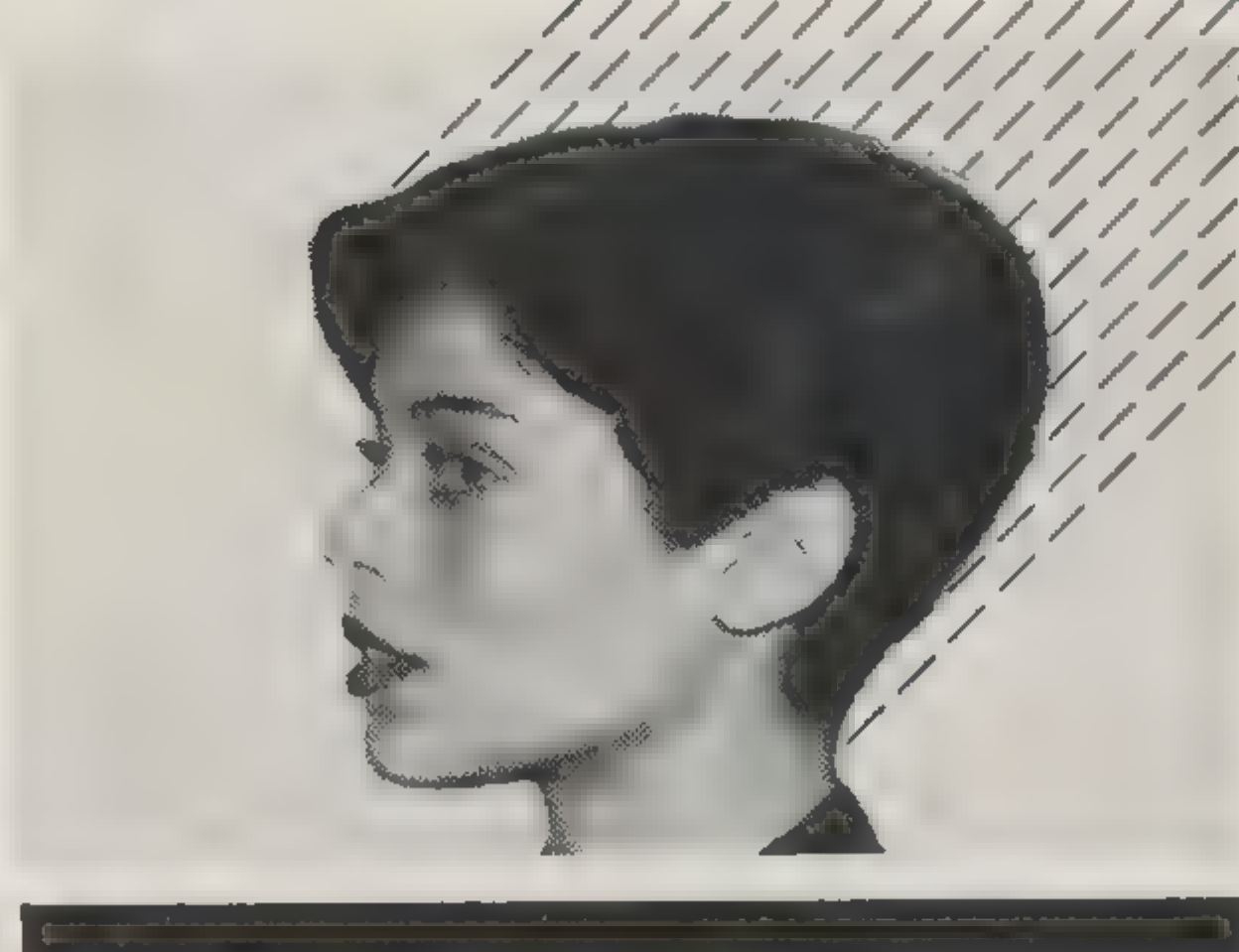
COMBS

—the special kind that Sandy Cole designs and hand-makes in mock turtle tortoise-shell and tulip-wood—have now arrived in California where I. Mag-nin is showing the latest—pretty enough to be worn. Sandy's combs are completely round or square, minute or huge, plus one that really can be worn—it's a comb bracelet.

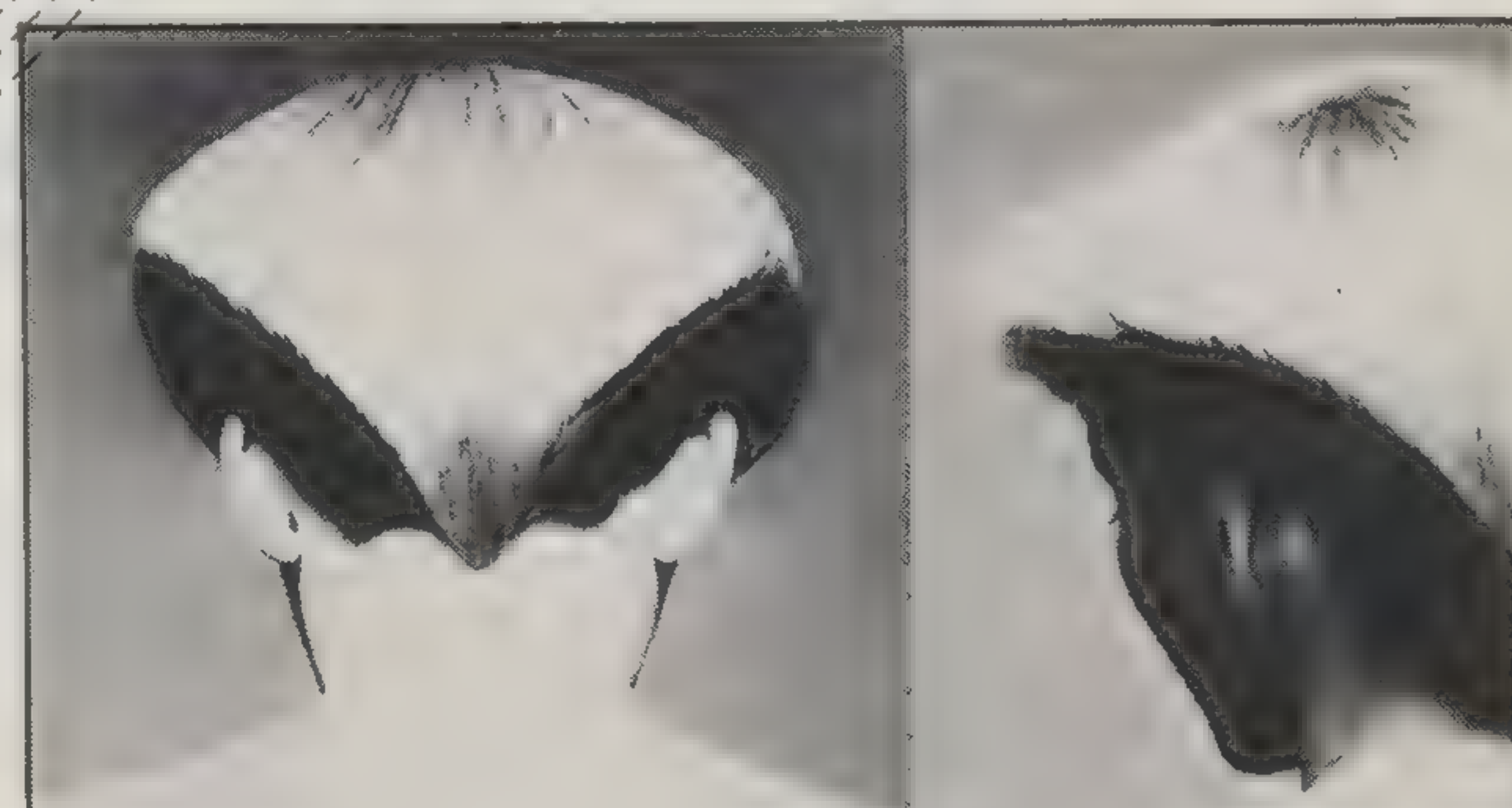


KEITH TRUMBO

DRIP-DRY HAIR



Voted most likely to succeed is the hairstyle you see above, shown at a four-day teach-in for Glemby hairdressers from all over the U.S. Hair was cut to be almost "shaken" dry, so offering no problem in any energy crisis. John Chadwick of Glemby International first shaped the hair to reveal nape and ears (key new areas), then permed hair on top layers, all to make it appear thick and luxurious. "Texture and volume are the things to aim for," says Glemby, "and the new kind-to-hair perms help both."



The wedge dimension

A new look for shorter hair comes from that constant innovator Vidal Sassoon. Called The Wedge, hair is first cut all one length over the entire head, then heavily layered underneath, the top layers being brushed back onto the nape (which keeps showing up in Paris and Rome, in London and New York). The cut is very simple to keep. After shampooing, hair is usually blown dry, then brushed back on both sides so The Wedge look reforms. To emphasize it at some Sassoon salons around the world, the "wedge" itself is colored with henna or an extract of cloves . . . good for hair, pretty for its color.

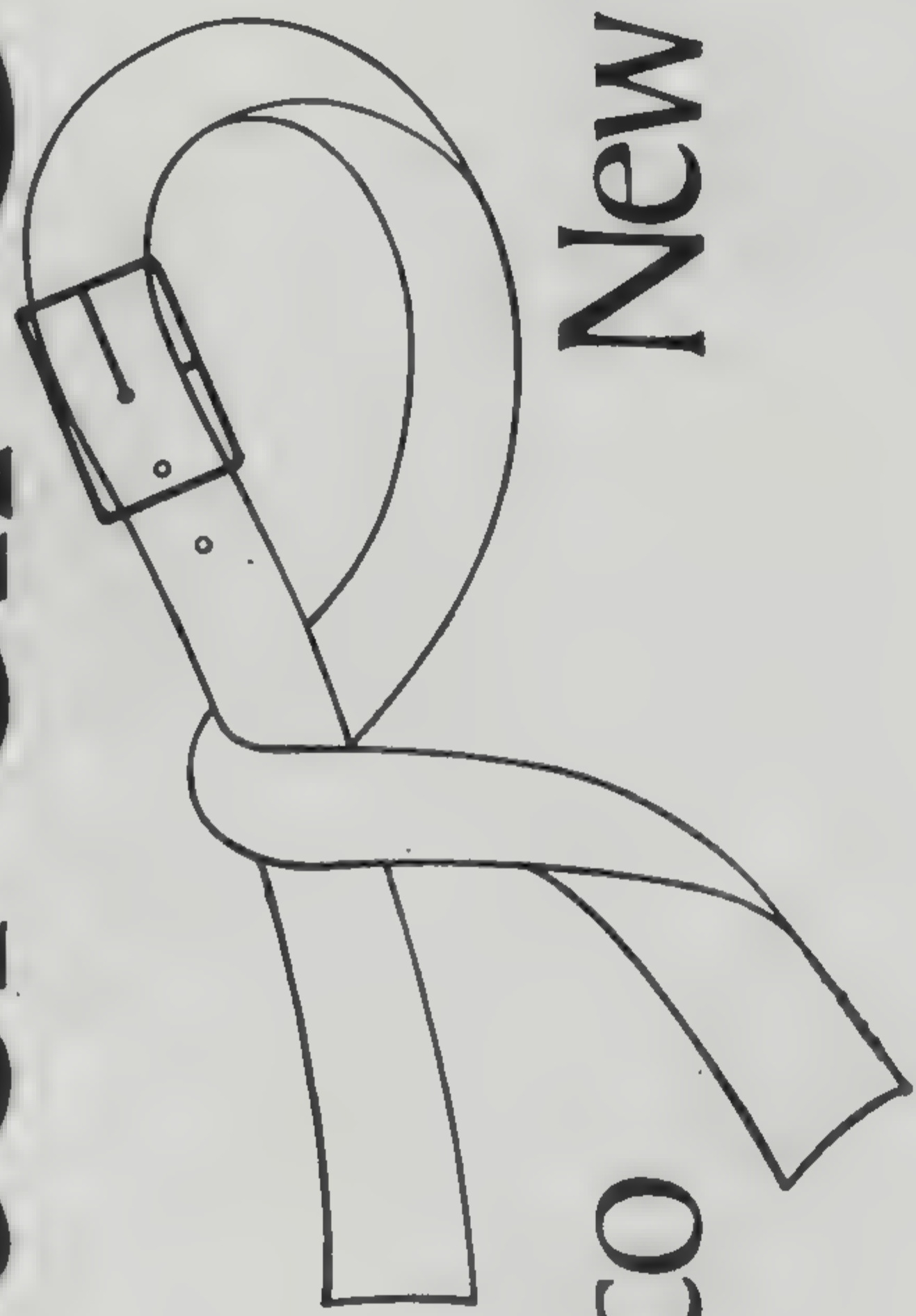


HAIR AND MAKEUP BY

ONANDRE

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Roberta di Camerino



New York, Fifth Avenue at 51st
OLYMPIC TOWER

Venezia, San Marco

Vogue

By Ellen Switzer

FIRST AID FOR EYES

**How you can put a gleam
in healthy eyes
—and keep it there**

Red or Stinging Eyes

There are three possible reasons for these conditions: The eyes may just be tired, there may be an allergy, or the patient may have contracted an eye infection.

Redness due to tiredness and overuse is one of those self-limiting conditions that will disappear within a few hours. If one wants to get rid of the redness more quickly for cosmetic reasons, some over-the-counter eye drops may help. Usually they contain distilled water plus a small amount of vasoconstrictor (a chemical that shrinks the blood vessels in the eyes). Cold compresses on closed eyelids may work as well.

A patient usually knows whether or not he or she has an allergy, because allergic reactions tend to occur at certain times of the year (i.e., spring—pollen season; or fall—mold season), or in response to specific stimuli (i.e., when the weatherman tells us that the air quality is “unacceptable”). Compresses or over-the-counter drops may alleviate the condition temporarily, but the allergic reaction will return unless the allergy is treated by a physician. Usually antihistamines are prescribed.

Various infections cause the eye disease known as *conjunctivitis* or “pinkeye” and is usually accompanied by excessive tearing

and a discharge that tends to stick to the lashes. *This condition should be treated by a physician.*

Eye Injuries and Black Eyes

The most potent medicine for such injuries is cold water. If there is dust or some other foreign object in the eye, it should be irrigated with water from the tap. An eyecup helps and probably should be part of the first-aid equipment in any household. If the discomfort persists (small iron or coal fragments that blow into one's eyes often are sharp), the object should be removed by a professional, since there may be a slight scratch on the surface of the eye that may become infected. If an ophthalmologist is not available, most hospital emergency rooms will be able to help.

The emergency-room personnel, who are often swamped with such real disasters as heart attacks, stab wounds, imminent childbirths, etc., may not seem very enthusiastic about removing a sharp object from a patient's eye, but they'll do it . . . because they too know about the danger of infection. If the problem is dealt with in an emergency room, the cost may be covered by hospitalization insurance. Most policies cover emergency-room visits.

If a chemical such as lye, ammonia, household bleach, or furniture polish somehow gets into the eye, the *first* action to be taken is to irrigate the eye with cold water. This should be done *even before—or while—calling a doctor or an ambulance*, since these substances can instantly injure eyes irreversibly.

Black eyes are unsightly, but usually harmless. Cold compresses work as well as anything ophthalmologists have been able to devise. Using raw steak patties is a waste not only of effort but of a potentially good dinner. ▽

COMING IN
MAY VOGUE

Is there a perfect
fragrance for you?

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gives answers
from the stars

AT YOUR NEWSSTAND
APRIL 29



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L.

Elizabeth Arden Salon

Vogue

By Francesco Waldner

HORO- SCOPE

From April 1
through
April 30

IF YOU WERE BORN WHEN THE SUN WAS IN ARIES: From now on—with Jupiter in your sign—this will be a year of great success, with promotions, improvements, and cooperation from important people. Your financial situation will improve noticeably. Saturn is critical until September (especially for those who couldn't clear up financial problems in 1974), but you may profit if you act for the future. The most promising period: October–March 1976. In your emotional life, best times are: June 7–July 9, September 3–October 4; and in 1976, January 2–26, February 20–March 15, and April 9–May 2.

Aries MARCH 21–APRIL 20

Much can be achieved by constructive planning and initiative. In your work, you will take on special responsibilities and feel more independent. An unexpected encounter leads to pleasant surprises. Consider a long trip or a move. Blissful days will be the 1st, 2nd, and 5th–7th. Solve an outstanding dispute on the 3rd–4th. Favorable days for correspondence and new contacts are the 15th and 16th; for love, the 20th, 21st, 28th, and 29th. **My advice:** Give plans time to develop; don't rush them. Try to understand another's point of view on the 17th, 18th, and 30th.

Taurus APRIL 21–MAY 20

Clear up a misunderstanding so you can enjoy the month; make use of harmonious Moon aspects on the 3rd, 4th, 8th, and 9th. A collaboration works out well, and the outlook for love is favorable. Older relatives support your plans, and a reliable friend brings new ideas and advice. Important news and meetings after the 20th. Avoid quarrels with family on the 19th–21st; look to pleasant events on the 22nd, 23rd, and 30th. The 26th–27th is somewhat critical. Use the 17th–18th for property questions. **My advice:** Keep your equilibrium, and try to make these days less hectic.

Gemini MAY 21–JUNE 21

You are very enterprising, but don't be impatient on the 1st–2nd and 8th–9th. Two important matters, which you handle well, bring future success. Use the 5th–14th for correspondence, meetings, and travel. Emotional matters improve on the 5th–6th and 10th–12th. An interlude in offbeat circumstances may become a serious love affair. A new proposal could prove profitable. Don't be imprudent on the 22nd–23rd, and avoid discussions on the 28th–29th. Schedule appointments for the 19th–21st, and enjoy beautiful days the 24th–25th. **My advice:** Be conscientious in your enterprises, but don't overwork.

Cancer JUNE 22–JULY 22

You will find the way to overcome certain difficulties; face up to your problems, and take quick advantage of opportunities. Settle tensions with influential people on the 7th–9th, and be diplomatic on the 3rd–4th and 10th–11th. The 13th is a lovely day for romance and friendship; the 14th is good for competitions. Don't give in to opposition on the 24th, 25th, and 30th. Happy days are the 22nd, 23rd, and 26th–27th. You will benefit through important people and new contacts. **My advice:** Consider well before making important changes in your life. Strengthen your health, and be careful to observe all laws.

Leo JULY 23–AUGUST 23

A very good Mercury aspect helps to settle difficulties, but be wary of promises or advice offered you. Successes on the 1st, 2nd, and 10th–12th compensate for annoyances or domestic worries. You will be able to show your talents and to realize an ambitious plan. An unexpected change is for the better, with improved finances if you can be more economical. Good news from friends on the 15th–16th, and happy days on the 24th, 25th, 28th, and 29th. **My advice:** Avoid a rift with your partner. Your general fortunes are on the upswing; be of good courage.

(Continued on page 80)



Looking great is what it's all about!

Elizabeth Arden Salon



Does Your Mirror Say It's Time For A Serious Night Cream?

When you reach a certain age (we'll never tell what it is, but you'll know when the time comes), your dry skin needs a very special kind of night cream. At that moment of truth, discover the secret benefits of enriched Olay Vitalizing Night Cream, a secret shared by fortunate women in many parts of the world who always have cherished their complexions.

Olay Vitalizing Night Cream is especially beneficial for the dryness problems of your skin. To make wrinkles less noticeable by softening away that dryness. To provide a wealth of moisturizing ingredients, emollients and soothing unguents to smooth and cherish your complexion. Age signs on your face and throat become less obvious as dryness is eased away. Your complexion grows smoother and softer, so you may achieve your youngest possible appearance.

Olay Vitalizing Night Cream is thick, rich and concentrated. This is no fluffy, lightweight cream to slick on casually. It is a serious cream, particularly appropriate for the very real dry-complexion problems of mature skin. It is meant to be massaged on, faithfully every night, with firm but gentle upward strokes. The moisturizing ingredients soon begin to combat the aging dryness of your face and throat.

Leave a light film of Olay Vitalizing Night Cream on the surface of your skin. If you have used a great deal, you may want

to tissue off some of the excess. But be sure a little remains as a protective barrier that helps retain your skin's own moisture, especially essential as the years rush by.

For highly beneficial results, knowledgeable women apply Olay Vitalizing Night Cream just before bedtime to let it work its wonders as they sleep. The quiet nocturnal hours are a most propitious time for complexion enrichment. But any time, day or night, is an effective time to pamper and smooth your face and throat with this enriched cream.

Beauty Hints

Faithful nightly massage helps maintain muscle tone and firmness. Olay Vitalizing Night Cream makes this ritual simpler and more satisfying. Hold your fingers flat together and circle the cream gently onto the skin, starting at the base of the throat and working upward to the chin-line. The cream's precious moisturizing ingredients help alleviate wrinkle-accenting dryness in this needful area.

* * *

Aging signs show early around the eyes. During the day, pat a little Olay® Vitalizing Night Cream into this important area to ease away the dryness that can make little tell-tale lines far too noticeable. Be sure to use delicate, featherlight strokes of your fingertips.

(Advertisement)

Vogue Horoscope

CONTINUED FROM PAGE 78

Virgo AUGUST 24—SEPTEMBER 23

An excellent Venus influence favors romance. Good days to discuss business matters are the 3rd, 4th, and 12th—14th; make use of opportunities offered you. Renewed contact with an affluent relative will be to your benefit. Don't be pessimistic or impatient; plan for the coming months and don't worry over minor details. From the 20th, Mercury favors important correspondence and practical money questions. You will be compensated for small setbacks in love on the 17th, 18th, and 30th. **My advice:** Control your temper and watch your health. Be prepared to take chances.

Libra SEPTEMBER 24—OCTOBER 23

New plans, a spirit of initiative, and useful experience mark this period, but beware of needless risks and so-called bargains. Your ability to deal with people brings success on the 1st and 2nd. Happy days in your emotional life are the 5th—7th and 15th—16th. Important new acquaintances may lead to a pleasant flirtation. This will be a successful time for artistic activity, trade, and travel. On the 19th—20th entertain guests whose counsel could transform your life. **My advice:** Protect your health. Don't exaggerate or worry over small ups and downs.

Scorpio OCTOBER 24—NOVEMBER 22

An eventful time, with interesting proposals that you should examine thoroughly. Discuss matters on the 3rd and 4th with an older relative; be businesslike, and show your ability. Don't be hot tempered with the one you love; check your impulsiveness on the 5th—7th and 13th—14th to avoid a serious quarrel. A good Moon aspect on the 8th and 9th helps to settle a dispute quickly. If you can control your extravagance, you will enjoy a good period. Unexpected events favor your plans on the 17th and 18th. **My advice:** Learn the importance of not making enemies. Don't act in haste; avoid stress.

Sagittarius NOVEMBER 23—DECEMBER 21

Many Sagittarians will have good opportunities for business speculation, but be careful on the 8th—9th, and don't overspend. Highlights in your emotional life come on the 5th—7th and 10th—11th; use these days for important appointments, correspondence, and long-distance calls. Don't be too impulsive or demanding, and try to smooth out differences that the 15th—16th and 22nd—23rd may bring. You will spend a lovely weekend on the 19th—20th, and beautiful hours on the 24th—25th. **My advice:** Relax. Good luck will be with you; use it wisely and think of your future.

Capricorn DECEMBER 22—JANUARY 20

Don't make financial or legal decisions that you are unprepared for, especially on the 10th—11th. You will have good fortune in romance and spend happy hours on the 8th—9th, 13th—14th, and 26th—27th. Ignore possible criticism from your family, and don't worry. Cultivate your friendships; you will encounter people who make life more colorful. With your energy and enterprising nature, you will easily overcome small obstacles arising on the 17th—18th and 24th—25th. After the 20th, Mercury helps solve practical problems and improve family relations. **My advice:** Invest your money wisely.

Aquarius JANUARY 21—FEBRUARY 18

An excellent time for professional success and new business contacts, with great activity and good news about future projects. Keep in touch with an important person who favors your plans. Your inability to understand a loved one may cause problems on the 13th and 14th. Good days for appointments are the 1st, 2nd, 10th, and 11th; for social gatherings, the 28th and 29th. Your best days are the 15th, 16th, 24th, and 25th; the 26th—27th is critical. **My advice:** Get your nerves under control, and avoid people who unnecessarily complicate your life.

Pisces FEBRUARY 19—MARCH 20

Careful planning, clear ideas, and concentration will bring success. You face no serious opposition to your plans, and can overcome any small problems that arise on the 15th—16th and 22nd—23rd. Rely on your intuitions, but don't act impulsively on the 1st—2nd. Pleasant events on the 3rd—4th and 26th—27th. Take a chance on the 13th—14th; visit friends, and accept a pleasant invitation. The 28th—29th may bring a small setback. Be careful in your work, and avoid confusion. **My advice:** Develop an unusual interest or talent. Consider well before starting a new love affair.



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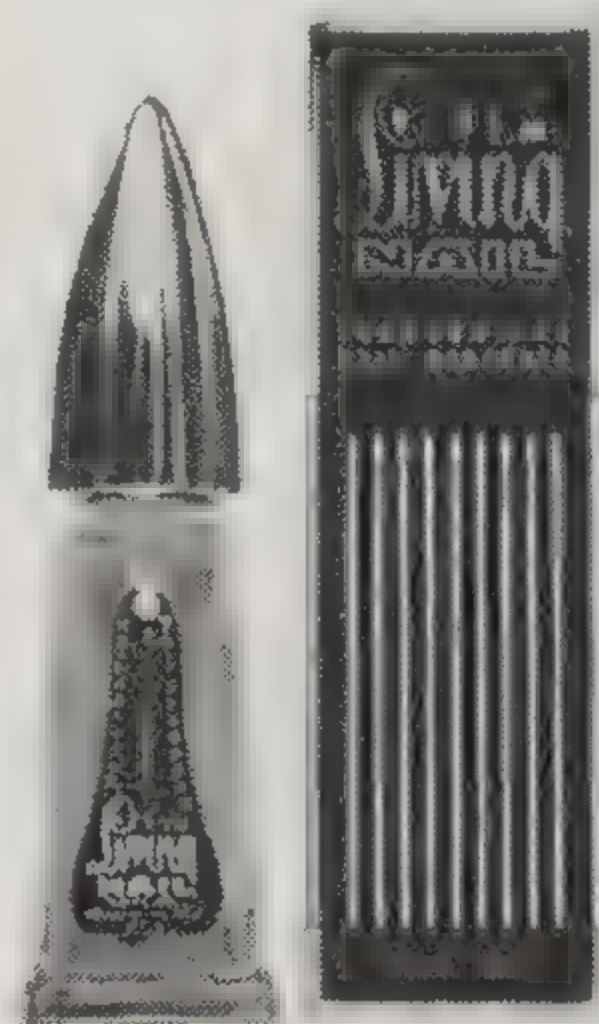
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Vogue Ready Beauty

A PEEL—FOR BETTER SKIN

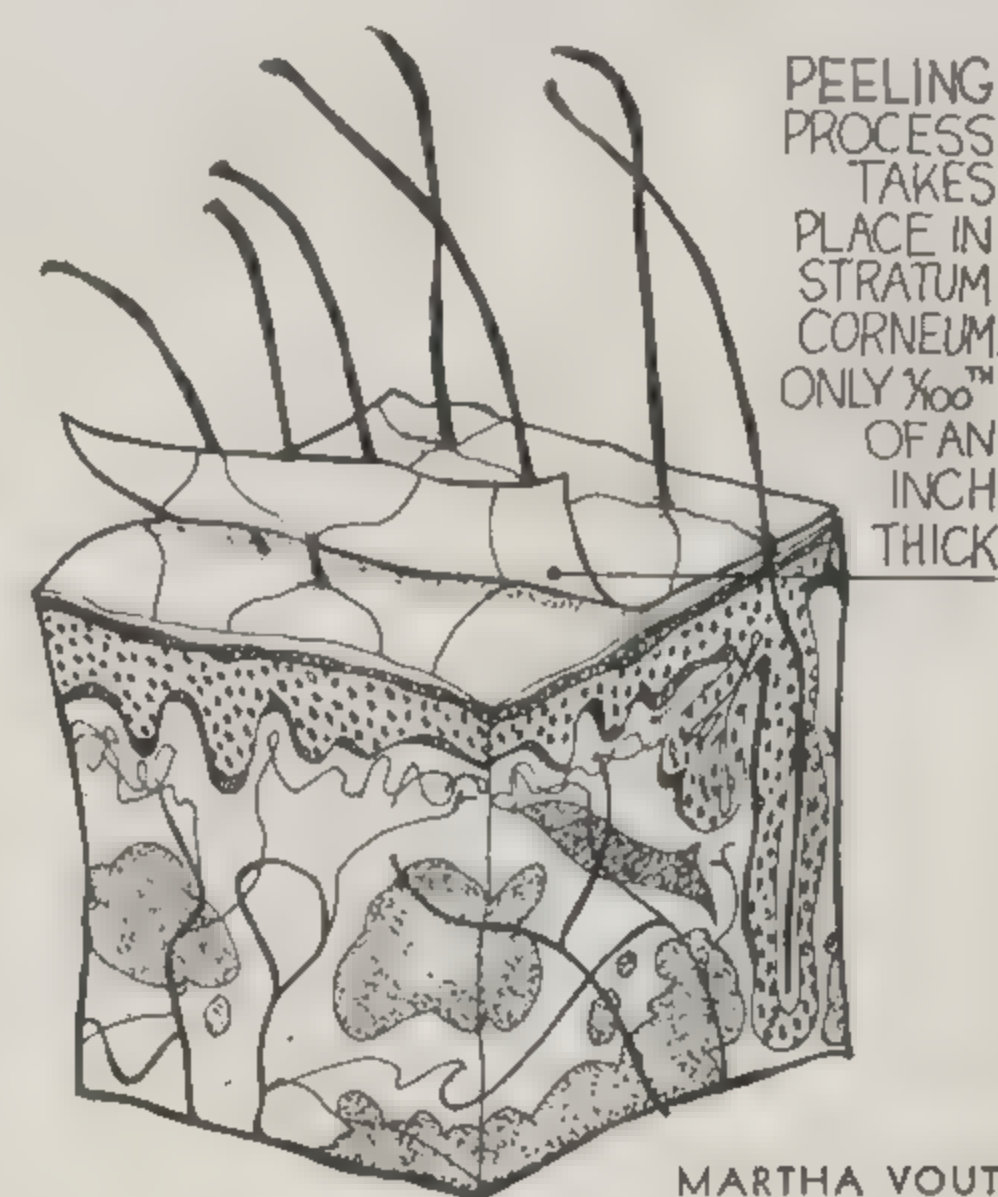
**The peeling process—
how science helps nature
to improve your skin**

If you think peeling is a process carried out mostly in summertime and mainly on your nose, you've overlooked the great natural peeling that goes on daily all over your body at the stratum corneum level, a minuscule layer 1/100th of an inch thick, composing the uppermost portion of your skin. Here, cells formed deep down collect, dry out, and—you might say—issue an engraved invitation for wrinkles to form. Nature regularly sloughs off *most* of these dead surface cells, but some can cling on with more obstinacy than others. This means for skin to look its very best, it needs some help from science—and scientific experts like Frank P. Panzarella, Ph.D., biochemist and president of Doak Pharmacal Co., Inc.

Dr. Panzarella believes that the proper care and feeding of the stratum corneum is the key to younger-looking, healthier skin. *Care means cleansing* and he insists that this must be *deep-action cleansing*, too, getting to the bottom of debris clogged pores. For that purpose, he not only formulated Doak Formula 405 Facial Cleanse Pac, but packaged it with specially textured sponge mitts intending that there be no mistake about the way it should be used.

Scrubbed over face and body, 405 efficiently sloughs off surface cells, cause of dull-looking skin.

Feeding means moisture to nurture listless skin cells, so once again, Dr. Panzarella sprang into action on behalf of our skin—this time introducing a Formula 405 Deep Action Moisturizing



Cream with hydrophilic (or water loving) agents, attracting moisture and binding it to the skin for its replenishment.

Doak products are not newcomers to the skin game, but they are more and more respected in medical circles and by women who know where they really live in terms of their looks—in the stratum corneum.

■ Peeling often assumes aliases like "sloughing" or "exfoliating." What the names imply remains the same: in both cases skin gets renewed glow through sudden freedom from debris with mild abrasives, restoring circulation and translucent quality to the skin. Salicylic acid is a sloughing agent in Estée Lauder's New Skin Skimming Creme that, combined with grains, whisks away dead cells fast from face surface. It's best used twice a week before showering. Results should improve with application.

■ The 3M Company calls it "epidermabrasion" for the skin and accomplishes it through the use of a textured round sponge called Buf-Puf, in conjunction with a favorite cleanser. Aimed at improving and softening the texture of skin, Buf-Puf removes cell buildup and so the dull grey look of any complexion.

■ A great foaming action plus tiny grains of almonds combine to make Geminess's Brush-On Almond Facial Scrub a severe threat to a lifeless looking debris-laden complexion. The Scrub can be applied with the Geminess Facial Beauty Brush to ensure deep reaching application, when the cleansing action starts lifting out dirt and old makeup, foaming it away while the almond grains work busily to slough off loose skin particles. For a milder abrasive action, fingertips are gentler than the brush.

■ The peeling mask is described by John A. Cella, Ph.D., of Elizabeth Arden as "an acute cleansing treatment," which, in the case of Elizabeth Arden's Peel-Off Cleansing Mask accomplishes its cleansing and sloughing work in 3 minutes.

Stephanie Braxton, Fabergé Newcomer



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Vogue Ready Beauty

MAKEUP MADE EASY

Two approaches to cosmetics—for better looks

What comes naturally is a beauty success

Natural cosmetics—what do those words suggest? Six years ago you might have wondered if it meant a mud-pack. Today, it's more likely you're thinking of fresh ripe strawberries crushed into a bar of soap or a night cream of mashed papaya, all light years away from words like "artificial" and "made up." Why the big change? To find out, we went to the source and interviewed Lois Muller, president of "i" Natural Cosmetics and the pioneer in the field of natural cosmetics. "They're fresh, real, and totally appetizing in a world overloaded with synthetics," says Lois, who four years ago opened her first "i" shop at 229 East 60th Street in New York.

"Natural oils are richer and have a greater ability to penetrate the skin . . . they are, in a sense, welcomed by it." Therefore, strawberry oils which have fine, natural cleansing properties are included in "i"'s Real Strawberry Cleansing Lotion; papain, the extract of papaya, is used in Real Papaya P.M. night cream be-



Lois Muller in her New York shop

cause it helps give the skin an extra-fine texture; and the lemon oil in Real Lemon Moisturizer is there, says Lois, to speed up the moisture's absorption into the skin.

The "i" plan is to let customers try the products before buying them, guided by well-trained "skin" people in a no-hassle style. On the makeup side, "i" continues its natural philosophy, making eye colors, mascaras, cheek blushes, and lip colors mostly from a base of wheat-germ oil so that lips, eyelids, cheeks get treatment as well as an extra color lift every time "i" goes on.

Lois must be doing something right. With 16 franchise stores burgeoning from Boston to Honolulu, she's tapped Nature's great reserve to help women achieve better looks.

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by Lee Nails

We are introducing the first paint-on nail lengthening system ever formulated exclusively for the human fingernail. This is the result of 10 years of biomedical research on the compatibility of special polymers with the human body. The results:

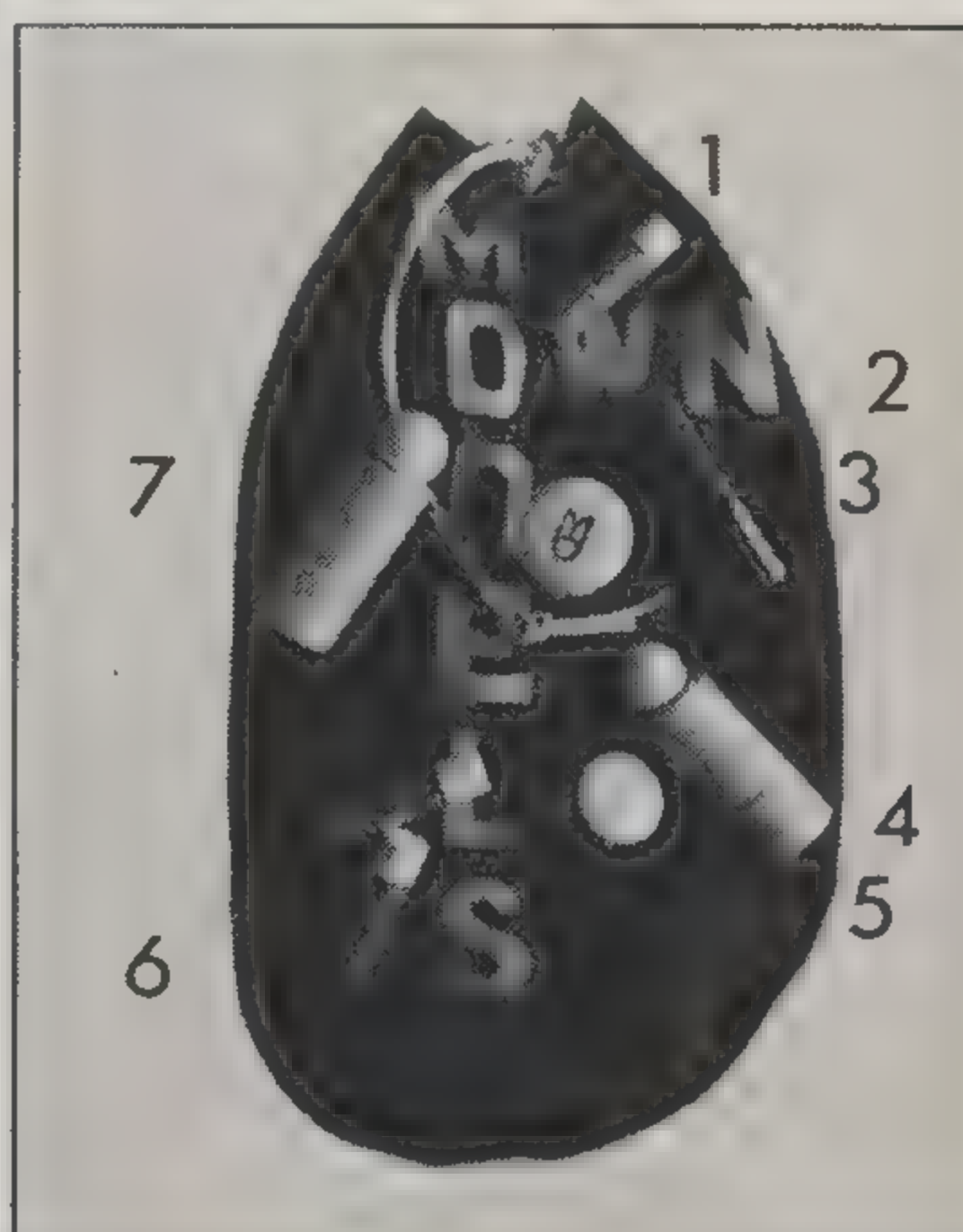
- Safety: no methylmethacrylate, a common cause of irritation in other nail formulas. And no odor.
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Top models' makeup by mail—the professional approach

After working for years with top models like Twiggy and Veruschka, it's not surprising that Barbara Stone, owner and founder of

Stone Models agency, knows a lot about makeup—and how to get the most out of it. What is surprising is that she found the time—and energy—to bring out a line of cosmetics based on all the knowledge she has culled. Called Models' Own, the line is particularly compact, numbering only 7 items which apparently are the indispensables in a model girl's life. The 7—all tested for a year by Barbara's own girls—are a Makeup Remover cleanser 4, Tinted Moisturizer 7, Cheek Blush 3, Lip Gloss 5, Eye and Contour Crayons 1, 6, and Mascara 2. They're only available by mail and come with their own tote bag (big enough to make room for a beach towel) for only \$15. Models' Own Enterprises, Inc. is at 527 Madison Avenue, New York, New York 10022. (Include \$1.50 for postage and handling.)



White Shoulders

Evyan Perfumes, Inc.

Background: Ladies in waiting to Empress Eugenie — Winterhalter Painting from the Royal Collection, Buckingham Palace, London.

By Arthur Gold and Robert Fizdale

DIÉTÉTIQUE

Slimming cuisine from France; more about chef Michel Guérard, page 178

Chicken Poached in Apple Cider

four servings

2½-pound chicken, fat removed
4 carrots, peeled and cut into 4-inch slices
2 very small young white turnips, cut into quarters
4 leeks, trimmed of the green part and carefully washed
1 very small cabbage, cut into quarters
Salt and freshly ground pepper
Approximately 4 cups apple cider
2 apples, peeled, cored, and quartered
2 medium or 4 small zucchini, cut into 1-inch slices
1 tablespoon grated lemon peel

Stuffing Ingredients:
½ cup finely chopped carrots
½ cup finely chopped young white turnips
Chicken liver and gizzard, carefully cleaned, trimmed, and chopped
2 tablespoons bread crumbs, soaked in 1 tablespoon skim milk
1 teaspoon tomato paste
¼ cup finely chopped parsley (or chives or chervil or a mixture)
2 eggs
2 extra egg whites, if needed
Salt and freshly ground pepper

In a large pot with a tight-fitting cover, put the chicken with carrots, turnips, leeks, cabbage; season; add enough apple cider to cover it all.

Thoroughly mix together all the stuffing ingredients, adding an extra egg white or two only if needed to bind the stuffing together. Form this mixture into a thick sausage and lay on a triple thickness of cheesecloth.

Roll it up securely and tightly; tie a string at each end to seal it and connect the end strings with a length of string so that "sausage" holds its shape. Add this to the pot. Add additional cider (or water) if needed so that everything is covered.

Bring to the boil gradually, immediately reduce heat to a slow simmer, and poach 30-40 minutes or till chicken is tender when thigh is pierced with a fork; 5-10 minutes before chicken is ready, add apples and zucchini.

When chicken is done, remove from pot; remove skin (it's fattening), cut into quarters, and keep warm. Remove all the vegetables, separating the apples. Put apples in a blender with 2 cups of the warm liquid from the pot and the lemon peel. Blend on high speed till pureed. Pour into a pan and heat over low fire till consistency of a fairly thick sauce is obtained. To serve, put a portion of chicken on each plate, pour some sauce over it, and garnish with some of each vegetable. Slice and serve stuffing, if diet allows.

Michel Guérard's Variation:

Follow exactly the recipe for poached chicken, substituting chicken broth from which all fat has been removed (jellied chicken consommé in cans is very good for this purpose) in place of the apple cider and omitting the apples and grated lemon peel. Serve with:

Sauce Grelette

1 cucumber, peeled and finely chopped	finely chopped
1 tomato, peeled, seeded, and finely chopped	1 cup wine vinegar
2 mushrooms, finely chopped	¼ cup diet cottage cheese
1 green pepper, seeded and	2 tablespoons yogurt
	Salt and freshly ground pepper

Marinate all the chopped vegetables in the vinegar for 6-10 hours in advance. When ready to serve the chicken, drain off all the vinegar from the vegetables; blend cottage cheese and yogurt at high speed in a blender; and combine mixture with vegetables, season.

(Continued on page 88)



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Vogue Food

CONTINUED FROM PAGE 86

Consommé d'Eugénie

four servings

- | | |
|--|---|
| 4 cups jellied chicken consommé at room temperature (or jellied madrilène) | ½ cup thin matchstick strips of mushrooms |
| ½ cup thin matchstick strips of carrots | 1 medium-size tomato, peeled, seeded, and finely chopped |
| ¼ cup thin matchstick strips of celery | 1 teaspoon of finely chopped parsley (or dill, chives, or chervil, or combination of these) |

Boil together consommé, carrots, celery 5-10 minutes or till vegetables are cooked but still very crisp. Add mushrooms and tomato; cook another 2-3 minutes; serve, sprinkling each portion with chopped herbs.

"Creamed" Spinach

four servings

- | | |
|--------------------------------|--------------------------------|
| 1 pound frozen chopped spinach | Salt and freshly ground pepper |
| 1 very ripe pear | 1 teaspoon lemon juice |

Cook spinach according to directions on the package, taking care not to overcook. Drop the pear into boiling water for a minute or two. Remove, peel, core, and quarter the pear. Drain the spinach carefully, pressing out as much of the water as possible with the back of a spoon. Put all the ingredients in the blender and puree at high speed till blended. If mixture seems too liquid, dry over low heat in a Teflon saucepan till desired consistency is reached. Can be kept warm in the top of a double boiler till ready to serve.

Michel Guérard's Tip: In all vegetable purees, instead of thickening with cream, use very slightly poached fresh fruit—pears, apples, or apricots—pureed in a blender with the cooked vegetable. Experiment for good combinations. The pureed fruit gives the consistency of cream.

G. and F.'s Tip: Add ½ teaspoon powdered ginger or grated nutmeg.

Applesauce au Citron

six servings

- | | |
|-----------------------|----------|
| 2 pounds apples | 1 orange |
| Juice of half a lemon | |

Core and quarter but do not peel the apples. Put apples, lemon juice, and ½ cup water in a heavy pot with a tight-fitting cover and cook till reduced to applesauce. Add a bit of water if needed as you go along and a drop or two of liquid sugar substitute if desired. Stir frequently. Serve chilled in a bowl garnished with half-slices of orange.

Veal Shank with Oranges

four servings

- | | |
|--|--|
| 2½-3-pound veal shank with bone | 2 tablespoons mineral oil (do not use more) |
| Juice of 2 lemons | 3 tablespoons jellied chicken consommé at room temperature |
| Juice of 2 oranges | ½ teaspoon sugar |
| 1 pound onions, finely chopped | 1 tablespoon vinegar |
| Seasonings: 1 teaspoon dried basil, | 1 tablespoon grated orange peel |
| ½ teaspoon powdered cloves, | 2 oranges, peeled and cut into sections with no membrane and no white pith |
| ½ teaspoon powdered thyme, | |
| 1 bay leaf, 1 tablespoon freshly ground pepper | |
| 1 tablespoon olive oil | |

In the morning marinate the veal shank in an earthenware or glass dish with the fruit juices, onions, and seasonings for 6-8 hours, turning from time to time. About 2 hours before you want to eat the meat, drain it carefully and dry it with paper towels, saving the marinade.

Heat the 2 oils in a large heavy pot (with a cover) and brown the veal shank on all sides. Pour the marinade over the veal, bring to a boil; cover pot and bake at 350° for 1½ hours. Remove the veal shank to a serving platter, turn off the oven, and return the veal to the oven to keep warm.

Pour all the liquid and onions from the pot into a blender, making sure to discard the bay leaf, and blend till onions are liquefied. Put the jellied consommé and all the remaining ingredients, except the orange sections, in the pot and cook over low heat, scraping all brown bits clinging to the bottom and sides of the pot into the liquid.

Return the contents of the blender to the pot and reheat, stirring everything together. Add the orange sections carefully just to warm them, then lift them out carefully, arrange them around the veal shank on its platter, pour some sauce over veal and pass rest separately. ▽

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UP FRONT

What to see, read,
listen to, and watch for . . .

movies

★★★★Alice Doesn't Live Here Anymore

Ellen Burstyn as Alice Hyatt (wife, widow, mother, former singer) is great in a movie that embraces the clichés of most women's lives. She is married to a tyrant who does not talk to her when she tries to engage him in conversation but who is far from sulky in the sack. Luckily the husband dies in an accident, and Alice is set free to realize her fantasies.

Alice's son is a bright, funny, "hang in there" kind of kid played by Alfred Lutter III. Kris Kristofferson is his usual relaxed, masculine, "I'm takin' my time, but don't be too long" self. There are other so-called cameo roles that come off as good acting jobs: Diane Ladd as a foulmouthed waitress, Lelia Goldoni as a helpful and warm next-door neighbor, and Lane Bradbury as the pregnant wife of a man who—in a frightening performance by Harvey Keitel—sweet-talks his way into Alice's affections and body but reveals himself as a super-macho-psycho-creep. There is an ambiguous (happy?) ending that will surprise no one.

★★★★Shampoo

The new protein, concentrated, Beverly Hills scented hogwash that leaves your emotions squeaky clean, with not a tangle to cope with. A movie, of course; directed by Hal Ashby, who gets wonderful performances out of his stars with mediocre material. However, that is not to say that such material is not fantasy-fun . . . especially for the men in the audience who fancy themselves "always ready" and in great demand by the ladies who are constantly (à la *Playboy*) in heat. If you have ever thought that all hairdressers were gay, or even happy, *Shampoo* will turn your head around.

Warren Beatty (who can hang his beauty-school diploma on my

wall anytime) plays the weak-willed stud whose theme song might be: feel so up 'cuz you've been goin' down. . . . All his women are beautiful, and none wears anything larger than a size-five dress. They are Goldie Hawn: young, appealing, and sincere (one of my favorite actresses, who gives a dimensional and intelligent performance); Julie Christie, of the long, slender back and mournful, hidden earlobes (who looks so classy, she could f--- a whale in the lobby of the Ritz without raising one eyebrow); Lee Grant, who was made for bigger things, but artfully accommodates what comes her way; and (first time out) Carrie Fisher, whose tennis balls have nipples just aching to fly over the net in a game of "sleep with mother's lover" (love all).

Jack Warden, as the father, husband, sugar-daddy with more power than prowess, comes along for the ride in a silver Mercedes-Benz. *Shampoo* is set on the election eve of 1968, and there are retrospectively amusing bits by Nixon speechifying about bringing the country together (a Shakespearean pun of course). The driving music of "Sgt. Pepper's Lonely Hearts Club Band" is another heavy-handed interjection.

I particularly enjoyed seeing the Hollywood hills through immaculate floor-to-ceiling office windows and would recommend the Nova Scotia lox offered to Warren Beatty by Carrie Fisher, while he's waiting for Lee Grant, to anyone. It is definitely aphrodisiac.

★★★★Les Violons du Bal

Once more German-occupied France (remember *Lacombe, Lucien* and *Black Thursday*?). The movie's director, played by Jean-Louis Trintignant, reminisces about his childhood. His mother, fashionably dressed and lugging many suitcases, races across a field with him toward Switzerland and escape from Nazis and vicious dogs. She also holds on to her beautiful hat and wears less than sensible shoes. A pretty movie about ugly matters.

★★★Love at the Top

Jean-Louis Trintignant stars again as a man who does not have the initiative or strength to demand ham when he is given sausages by mistake in a bistro. He is given though a life-script by his crippled friend who wants to live through him. The idea is for Trintignant to sleep with as many women as he can, to get to the top and be very *riche*. He does so at the expense of many lives: the corpses are strewn like roses across his path.

An odious male fantasy. And also, many cripples happen to have fantastic luck with the ladies themselves, e.g., Toulouse-Lautrec who could afford no illusions. A silly film.

—ROSALYN DREXLER

books

★★★A Month of Sundays

By John Updike (Alfred A. Knopf). Although variant explicit sex is the stupefying mark of Updike novels, this time 'round sex is almost the sole vocation of his failed minister, whose avocation is his pulpit. Here, in a forced retreat for sinning clergy, Up-

vulgar, boring minister turns cleverly to a disputatious, fascinating discussion of the miracles of Christ for sixty-six pages, letting us know that he has a brain in addition to tools. By the last chapters he is back on his sex-high memoirs. Although it is never fair to review a book's jacket, since the author has nothing to do with it, it is a nuisance to have Updike's effort engorged with such nonsense as "a testament for our times."

★Before the Fall:

An Inside View of the Pre-Watergate White House, by William Safire (Doubleday). A blabber apologist, a smudged gossip, Safire in this 693-page account of his dealings on the staff of Richard Nixon describes his job there, awkwardly, as that of "a sloganeering philosopher or creative interpreter." To the rest of us he was a speechwriter. Perhaps his merriest phrases were written not for Nixon but for former Vice President Agnew to whom he gave a choice of "nattering nabobs of negativism" or "hopeless, hysterical hypochondriacs of history." A greedy man, Agnew took both.

Philosopher Safire calls former President Nixon "an idealistic



★★★★The Manhattan Transfer sing some of the sweetest-sounding, hippest supper-club sets around. Now they '30's jive it, '40's blues it, all but 1960's abuse it, on their high-styled smoothie of an album called—what else?—*The Manhattan Transfer* (Atlantic).

PETER SIMON

dike's sinner spends every morning for a month writing a mix of adultery and theology.

In the beginning his style is horror, flowing with alliterations like a maddened Patrick Buchanan setting speeches for Spiro Agnew or fattening inanimate objects with human characteristics: "prim wood"—as though anyone experienced lascivious wood. Updike's man loves "the tearing silk of infidelity" and "floating nipples," indulges in such revealing theories as that modern girls "created a generation of impotent lads the like of which had not been seen since nannies stopped slicing off masturbators' thumbs." How many thumbless men have you seen lately?

Fortunately by page 100 this

conniver"; but later, exploring further, Safire decides that the truth about R.M.N. is that "underneath the imitation-oak-grained Formica veneer is solid oak. . . ." In five full pages on Mrs. Nixon, whom he believes is "politically hip," he reveals that she is neat and unpunctual but fails any comment on whether she knew about the "White House horrors" or the cover-up. Safire didn't, he says, because he left on March 21, 1973, without anyone's telling him.

One of the more remarkable bits offered by Safire, without a grin, is this: in the 1968 Presidential campaign, Nixon sent memos to the staff referring to himself in the third person: "RN (Continued on page 96)

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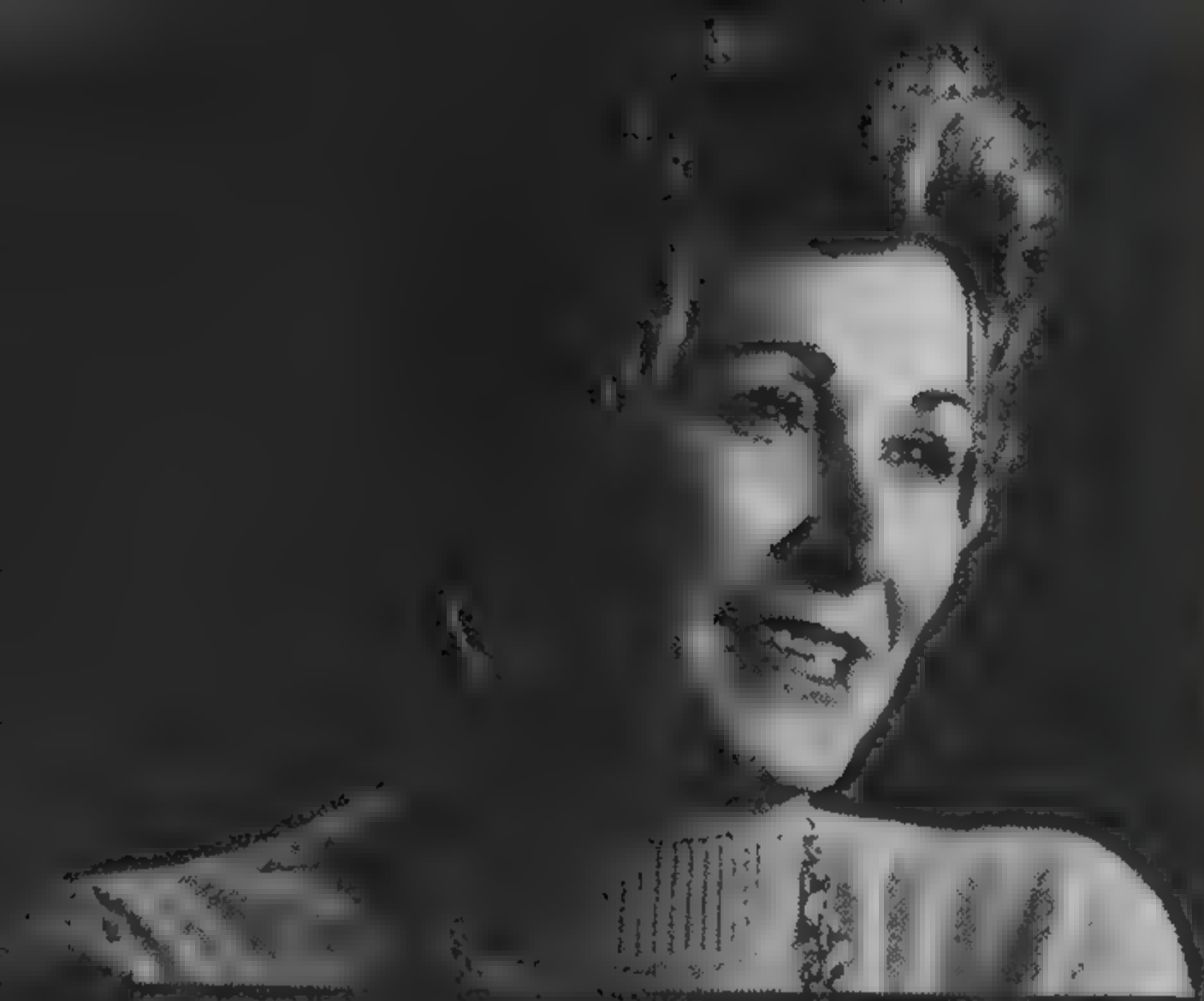
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Vogue Upfront

CONTINUED FROM PAGE 90

thinks," thus avoiding the tracing of "RN" as the source of the memos" to Nixon. What a devils dodge. Who in this country could figure it out?

—ALLEN TALMEY

art

★★★★The Age of Revolution in Detroit

Scooping New York's Metropolitan Museum of Art (this month busy featuring a major exhibition of "Scythian Gold," described on page 161), The Detroit Institute of Arts previews the much-heralded and deservedly praised exhibition of "French Painting 1774-1830: The Age of Revolution," which comes from the Grand Palais in Paris.

At Detroit until May 4 and at The Metropolitan Museum of Art through this summer, the show—a stunning selection of some 150 paintings, many of gigantic size—chronicles the rise of the neoclassic style pioneered by Jacques-Louis David, who acceded to artistic power as his patron Napoleon became increasingly powerful, and the style's gradual replacement by the more flamboyant, colorful Romantic style championed by Delacroix.

Assembled by the world's leading scholars on the subject, the paintings of "The Age of Revolution" are rich in both formal and iconographic meaning; for the painters of this turbulent period, unlike their modernist heirs who insisted on art for art's sake, insisted on the *equal* importance of subject and style. That art cannot be prized loose from its historic and political context seems to be the point of this exciting and timely show. Including many works exhibited for the first time in America, such as Delacroix's celebrated "Liberty Leading the People," this is a show not to be missed by lovers of art and history alike.

★★★★Jasper Johns Drawings in London

Considered by many to be our greatest contemporary draftsman, American painter Jasper Johns is being honored this month by the Arts Council of Great Britain with an exhibition of over one hundred drawings, many rare examples of Johns's virtuoso graphic techniques, a number of them borrowed from the artist's private collection.

Among the works on view at London's Serpentine Gallery in

Kensington Gardens are recently reconsidered treatments as well as older versions of such Johns's familiar "pop" themes as the flag, target, etc., as well as recent drawings with the complex iconography that lends a dimension of enigma to Johns's newer works. A retrospective covering nineteen years, the show affords a broad overview of the artist's impressive achievement.

★★Jean-Baptiste Carpeaux in Paris

Best known for his bronze statues of dancing bacchantes in front of the Paris Opéra, the nineteenth-century French sculptor J-B Carpeaux was also a talented painter and draftsman. Now at the Grand Palais in Paris, an exhibition of Carpeaux's maquettes, sketches, paintings, and sculpture emphasizes his historic position as a transformer of plastic values whose revisioning of heroic form inspired the young Rodin and whose freely executed paintings appear to prefigure uncannily the loose brushwork and impastoed surfaces of Impressionism. An exciting rediscovery for the French.

★★Picasso in New York

The largest exhibition of Picasso's paintings organized in the U.S. since the master's death two years ago, this show includes works on loan from major American museums and private collections (many new to New York viewers). On view from April 15 through May 17 at New York's Acquavella Galleries, the fifty paintings, a benefit exhibition for Cancer Care, Inc. and The National Cancer Foundation, Inc., constitute a mini-retrospective spanning sixty-three years of the career of the most famous, and still the most provocative, twentieth-century artist. The *enfant terrible* of modern art, Picasso remains exciting despite the coming and going of sensationalistic novelty acts, which look only the more ephemeral when contrasted with Picasso's consistent daring and invention.

★Brice Marden

Continuing a series of retrospectives of young contemporary American artists, The Solomon R. Guggenheim Museum in New York this month is the showcase for the one-, two-, and three-panel beeswax and oil paintings of Brice Marden. The paintings are pleasant, bland, essentially dust, mud, or dung colored; they suggest that if Ellsworth Kelly were to paint a Jasper Johns, it would look like a Marden.

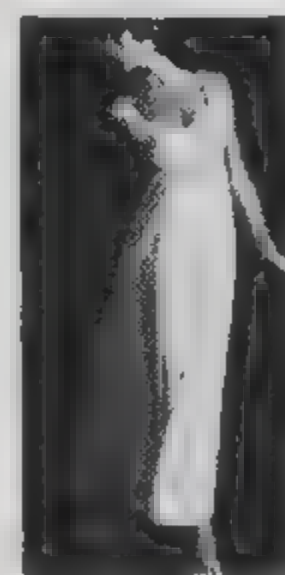
—BARBARA ROSE



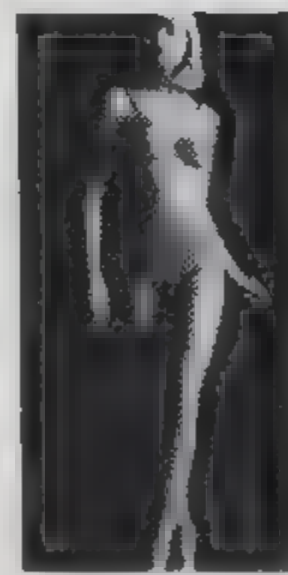
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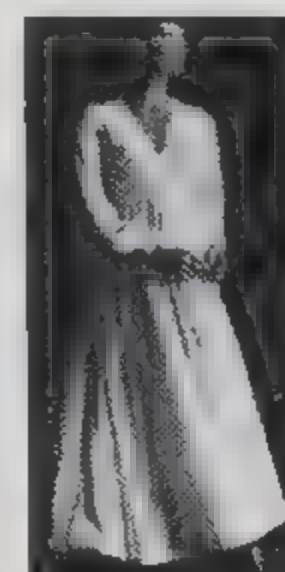
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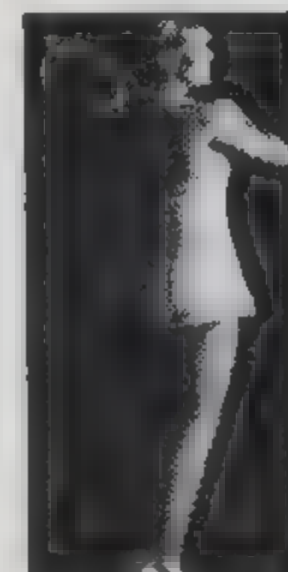
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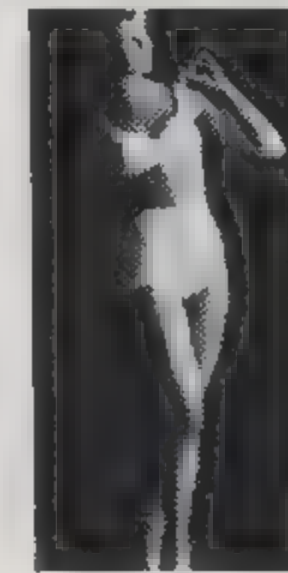
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SMART-MONEY CRUISING

Alluring and affordable: a plane-and-ship swing to famed Mediterranean see-spots



The mind and heart leap at the thought of a fortnight's cruise in the Mediterranean, especially when the trip is the fabulous buy of the year. In dollars and cents, the fare (including fine-print extras for port and air taxes) ranges from \$680 to \$980 in April and October; costs an additional \$40 in May and September and \$80 more during summer months. For this rock-bottom price, there is the full reward of fourteen blue and golden days floating at tortoise speed around the western Mediterranean on the M.V. (Motor Vessel) *Delphi*, as well as the round-trip Iberia flight across the Atlantic.

This is a new cruising concept. The 15,000-ton *Delphi* makes no bones about not being a deluxe-class ship, but she is definitely first class. Flying a Greek flag and staffed by a Greek crew, she provides in an informal atmosphere and on a compact scale all the expected shipboard comforts and pleasures: air conditioning, bars, pool, duty-free shops, dancing, hairdresser, doctor and hospital quarters, cheerful double cabins with showers, plus a casino.

The anticipation of a journey is half the fun. Here, a few images and tips plucked from the itinerary. The first and last stages of the trip are the transatlantic night flights between New York's JFK airport and Málaga, Spain, where the *Delphi* is berthed. Instead of boarding the ship immediately, arriving passengers are driven to

a seashore hotel for an overnight rest, a sensible arrangement included in the price paid.

Málaga: the charge-up stop

Sprawled between sea and sun, the Andalusian city of Málaga, with flowers and gardens, tinkles with the bells of horse-drawn carriages. During the two one-day stays in Málaga (one before the cruise, one after), definitely take a day to go to Granada (two hours by car, each way) to see the Alhambra, a fantastic, fourteenth-century Moorish architectural masterpiece. A huge red fortress, the Alhambra is a labyrinth of fretworks and filigrees, rippling pools and fountains.

In Málaga, stroll on the palm-shaded, shop-edged Calle del Marqués de Larios which leads to the port. Follow the Paseo del Parque to the Plaza de Torros, Spain's celebrated bullring. Buy flowers for your cabin.

Casablanca: sit, sun, or shop

From the ship's railing, you see instantly how this flat, spreading port city of "white houses" got its name. Try to hold off any urge to shop in the souks until you get to Tangier, your next port of call. If the longing persists, go to one of the state-controlled shops for Moroccan leather, silver jewelry, rugs—all well made and no haggling necessary. People-watching is good from any sidewalk café. For sun and beach, drive west about three and a half miles along the Corniche to Ain Diab, a

stretch of beach clubs with pools, cabanas, snack bars, umbrellas. Tahiti and Miami are the names of two of the best.

Tangier: rugs from Le Casbah

Ships tie up on a long quay in the middle of this lovely white city. Almost everybody speaks French, but having a guide saves time, a good idea since your stay is limited. Good buys in the souks for jewelry, rugs, blankets, caftans. On Boulevard Pasteur, boutiques with caftans and European-styled things; at number 54, an astonishing bookshop with charming staff.

Down from the Casbah Gate, at Riad Sultan 9, the Moroccan Handwoven Arts & Crafts makes superb rugs to order. Delivery to the U.S.A. takes about six months, but the price and wait are worth it.

A few doors away, the *Détroit*—on the second floor—is the town's star Moroccan restaurant. In early evening, many English-speaking people catch up on the news by dropping by the Parade Bar on rue des Vignes, a café opening onto a narrow garden with tables under orange trees and a parrot called Coco. To see a fantastic variety of belly dancing, try the Koutoubia Palace nightclub. Travel by "Petit Taxi."

Tunis: perfume and cosmetic souks

Sailing eastward into the Mediterranean and after two days of (Continued on page 100)

Club Méditerranée introduces the clever alternative to the traditional Mexican vacation.

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Vogue Travel

CONTINUED FROM PAGE 98

bare horizons, of blue miles of sun and stars, the ship enters the deep Gulf of Tunis.

In the broad avenues of Tunis with jacaranda trees, veiled women in white djellabas look like fluttering doves, skyscrapers jostle with minarets, souks specialize. The perfume souk has urns filled with jasmine and orange oils, rose water; the cosmetic souk sells henna, kohls, extraordinary mixes for depilatories and for tightening the skin.

Try on caftans for size—the best should be tailor-made to your measurements. You'll find masses of shiny jewelry, floor mats and baskets made from reed, Berber guns, daggers.

Drink sugary hot mint tea thick as syrup. Try the food: *brik* and cheese *tagines*. It's hard to believe these feasts—including *couscous*—are just a few steps away from ship's bar.

Palermo: architectural richesse

The nonstop dazzle of Sicily begins with the view of Mount Etna, that barren black cone visible for miles in the blue air. In Palermo, a noisy city, lively with Vespas, the architecture blends solid Norman, delicate Arab, ornate baroque, plus the twentieth century.

In the Palace of the Normans, a mosaic of a Norman hunt with peacocks, leopards, and lions looks like an Arabian fantasy. At Monreale, the Cathedral and the exquisite Moorish-looking cloister glow with more mosaics.

Driving outside the city along the intense blue sea through belts of orange, olive, and almond trees to the town of Bagheria, stop to see the weird stone monsters on the garden walls of the Villa Palagonia. In contrast, the fifth-century-B.C. Temple of Segesta (in the opposite direction) overwhelms by its simplicity. To feast on the island specialty—pasta with sardines and fennel—try Al Gabbiano, a terrace restaurant by the sea at Mondello.

Naples: pizza, pasta, Posillipo

As the ship noses into the Bay of Naples, you see its magic spread before you. You don't really need a guide, the Bay is your lodestar. Stepping off the boat, you can't miss the San Carlo Theater, the famous opera house three blocks away. The drive to Posillipo: hills stacked with villas fenced by oleanders and views of the Bay, little harbors, beaches, and way-off Vesuvius and Sor-

rento. Lunch at Masaniello (Via Posillipo 16)—delicious smells of pizzas and pastas, plus Neapolitan songs by a lively trio of mandolin, guitar, and tambourine.

Rome: the sights of a lifetime
Everything you'll see is historied, beginning with the round Michelangelo fortress guarding Rome's port, Civitavecchia. If Etruscan art is your passion, the sixth-century-B.C. tombs of Tarquinia—with their still-fresh-as-paint painted walls—are twelve miles north of the port. In Rome, the Villa Giulia has a remarkable Etruscan museum.

Rome overwhelms; definitely go on a bus tour for a bird's-eye view of the city. Walk in St. Peter's Square; stroll under the umbrella pines in the Borghese Gardens; climb the Spanish Steps.

At night, Rome lighted-up has a gentle orange glow. The Colosseum, the Forum, frothy fountains, façades of churches, vaulted triumphal arches look even more spectacular than by daylight.

Cannes: Riviera touch-down

Riviera special: *l'heure bleue*, that bright-blue delay between day and evening. Along the Croisette, that famous, broad waterfront avenue, dine informally and well at Chez Félix, Le Festival, or the Blue Bar—all animated sidewalk restaurants with front-row seats for ogling. For a gala evening, go to the newly renovated Palm Beach Casino—sweeping marble staircases, crystal chandeliers; take your passport if you plan to gamble. Before the noon sailing, go to the sunny terrace of the Carlton Hotel for *café au lait* with flaky croissants.

Palma: silky beaches, Spanish feasts

Head diagonally across the island of Mallorca in a ninety-minute drive to the silky, pine-rimmed beaches of Formentor on the northeast coast. Have a Spanish-time late lunch on the upper deck of the Beach Bar of the Hotel Formentor, one of the best on the island. Guests lunch in bikinis.

For dinner, drive to Foc i Fum, the newest, most talked-about restaurant near Puerto Andraitx, a half-hour drive from Palma. At night, Palma's centerpiece, the illuminated Gothic Cathedral, gilds the bay.

On your last day at sea, stop being energetic, just bask in sunshine and memories. ▽

For further information on the *Delphi's* Mediterranean cruise, write Vogue Travel, Department DL, P.O. Box 3374, Grand Central Station, New York, N.Y. 10017.



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Indians dressed in elaborate and brilliant clothes, their ancient arts and folklore, and the ruined cities of their mysterious ancestors, the Mayas, make Guatemala a land out of time.

The country is divided crosswise by the Sierra Madre mountain range. On the north side, vast jungles conceal more than one thousand known ruins of Mayan temples, palaces, pyramids, all of them deserted a thousand years ago when the inhabitants fled to the highlands. Descendants of these tribes, the Maya-Quiché Indians, live there still—in villages that dot the valleys. A taciturn, hardworking race whose ritualistic life has changed little through the centuries, these In-

diens still plant their corn in the same contoured rows on the steep hillsides, still worship the same gods, still wear the same distinctive styles.



At Tikal, Mayan Temple of the Giant Jaguar

dians still plant their corn in the same contoured rows on the steep hillsides, still worship the same gods, still wear the same distinctive styles.

The capital, Guatemala City, in the middle of the country, makes an ideal headquarters. At five thousand feet above sea level, it has an almost-perfect climate, with warm sunny days and cool starry nights. Stay at the Camino Real, the most luxurious hotel, four miles from the center, in the embassy district: more than three hundred rooms with private baths and the pleasures of the tropical garden, swimming pool, and first-class restaurant La Ronda. To stay closer to the city, try the new Conquistador-Sheraton hotel—modern, central, with a garage.

In Guatemala City, be sure to visit the National Museum of Archaeology, filled with Mayan

treasures that include the magnificent stela of the long-lipped god of Izapa. Minerva Park, on the northern edge of the city, has a unique relief map of Guatemala, nearly half a block across. You can view it from the tower, then wander along its edges to choose places you want to visit, a wonderful way to grasp the geography of a country new to you.

Produce-market exploring: try new tropical fruits

The plaza in the city's center has the National Palace on one side; on another, the eighteenth-century Metropolitan Cathedral. Behind the Cathedral, in the central produce market, natives and visitors buy, sell, bargain. Try the tropical fruits there—papaya, custard apple, pineapple, and granadilla—plus, if you're adventurous, the mamee and the star apple; acerola, a tart cherry; and pitahaya, the fruit of the night-blooming cereus.

The best Guatemalan buys (widest selection is at the market near the airport) are Indian handicrafts: cotton and woolen fabrics, baskets, string bags, raw wool blankets, pottery, embroidered blouses. Bargaining is expected in the markets (offer 50 percent of the asking price and be satisfied when you've got it down to 70 percent), but shop prices are usually fixed. For Indian fabrics at \$1.50 per yard, try Sombol on the Avenida de la Reforma.

To see archetypal Indian life, visit Chichicastenango, a three-hour drive from the city. On market days, Thursdays and Sundays, "Chi-chi" comes to life in a uniquely Guatemalan way. Mayas from the surrounding villages come to town to trade their wares, to gossip, and to worship both Christian and Mayan gods.

The Mayan ceremonies are strange and moving: Indians squat before low altars and scatter rose petals among the hundreds of candles, their lined brown faces lit by the flames, their lips moving silently as they pray. (Continued on page 104)

Halston by Hartmann

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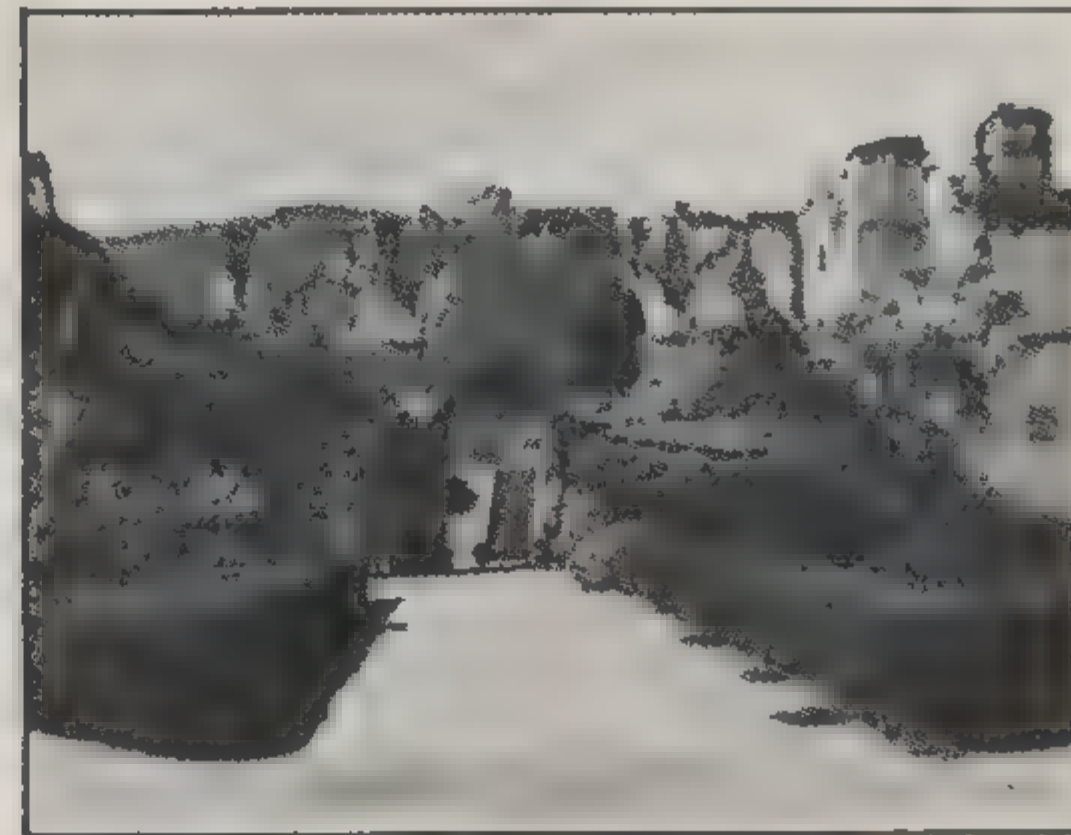
The market is held in the central plaza between the stark white churches of Santo Tomás and El Calvario. In a labyrinth of stalls are the ubiquitous hand-woven fabrics in vivid reds and browns, baskets, pottery, hand-woven string bags, silver jewelry, as well as all the local produce. The Indians are just as eye-pleasing as the wares they sell. The women sitting in white-canopied

Although archaeologists from the University of Pennsylvania so far have reconstructed only a small fraction of the huge city of Tikal, with its reservoirs, ball courts, and magnificent stone pyramid-temples, the result makes you gasp. In the Great Plaza, the Temple of the Giant Jaguar and the Temple of the Masks face each other across a courtyard strewn with ancient stelae carved with elaborate glyphs.

Antigua, about twenty-five miles from Guatemala City, once a city of sixty thousand and the capital of Guatemala from 1543 until it was destroyed by an earthquake in 1773, today seems a sleepy old Spanish town with cobbled streets that ring with memories. Visit the city museum for its collection of Colonial costumes, paintings, and weapons; see the ruins of the enormous old Cathedral and of the Plaza de Armas, once the site of huge open markets and bullfights; and shop for hand-carved wooden furniture—Antigua's specialty.

The Pacific Coast with its wide, volcanic, black-sand beaches—is a two hour drive south from Guatemala City. The road winds through Indian villages, sugarcane or coffee plantations, groves of tropical fruit, and cattle ranches during its five-thousand-foot descent to sea level. The best place to lunch or to stay overnight is Club Chulamar near Port San José.

Arriving, you can enjoy the rolling surf of the Pacific or swim in the fresh and saltwater pools, lunch on the patio or in the air-conditioned dining rooms. But be prepared: after the city's cool breezes, the coast is hot and humid; the sun burns in a flash. Pack a good sunscreen and seaside clothes.



In the ruins at Antigua, Colonial Spanish church

stalls wear long skirts with dark-blue stripes and red-and-brown embroidered blouses.

A short drive over the hills from Chichicastenango brings you to huge Lake Atitlán, ringed by soaring volcanos and by Indian villages in the luxurious green foothills. Well-traveled Guatemalans claim Atitlán to be the third most beautiful lake in the world—giving only Lake Lausanne and Tahoe precedence.

Mayan pyramids, black volcanic sands

Tikal—the largest Mayan ruin to be discovered in Guatemala and a sixty-minute flight from Guatemala City—can be seen in a day, but it is well worthwhile staying longer. The Jungle Lodge, close to the ruins, has a primitive air; or try the Maya Internacional on Lake Petén-Itza, across from the island town of Flores.

Dollar-easy Guatemalan flight plan

This year's best vacation bargain may well be a week in Guatemala. For \$343, Pan Am not only flies you round trip from New York to this Central American country but puts you up at the top-notch Sheraton-Conquistador or Guatemala Biltmore (\$10 more for the Camino Real), takes care of all airport/hotel transfers, and gives you a half-day tour of Guatemala City plus two full-day tours—one to Antigua, the other to Chichicastenango's market and Lake Atitlán. If you want to include Tikal's jungled ruins on your itinerary, an additional \$65 flies you there for a day. (Note: Book the Tikal excursion stateside because it sells out fast.)

For non New Yorkers: Pan Am's one-week Guatemala tours also leave from Miami, Los Angeles, San Francisco, Houston, and Washington, D.C.

For further information on Guatemala, write Vogue Travel, Department GU, Box 3374, Grand Central Station, New York, N.Y. 10017.



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HEALTH

Hazards of eye-dropping . . . how losing weight can give you gallstones . . . news about breast cancer . . . and sex at 33 1/3 rpm's

■ CAN EYE DROPS PERIL EYESIGHT?

If your vision is fuzzy or pupils overdilated, you should see an eye doctor immediately; some causes are serious problems. Dr. Frank J. Weinstock of Canton, Ohio, explained in *Emergency Medicine* these worth-knowing things about unexplained blurred vision:

- You may have used out-of-date eye drops that actually caused the problem. Prescribed eye medicines should be used only on doctors' orders and discarded after the condition they were prescribed for has been cured or healed.

- Over-the-counter eye brighteners do not create problems as long as they remain outside the eye chamber; but an abrasion on the cornea may allow the medication to enter the eye tissues, and the result may be an alarming dilation, or temporary paralysis of the pupil. Dr. Weinstock said that most cases of dilation as a side effect from over-the-counter eye drops will clear up without further problems; but it might take a week or two. If you have "something in your eye" or feel that the eyeball is scratched, don't use eye drops: see your doctor.

One more caution: a splash of some perfumes that contain belladonna alkaloids can cause eye dilation that may last for several days, said Dr. Louis Pecora of Endicott, N.Y. Handle scent bottles carefully.

■ "BITE OF WOLF" DISEASE

Lupus erythematosus, a disease that affects the skin, internal organs, and causes joint and chest pain, is considered one of the ten major diseases, with about three hundred thousand cases in the United States, another thirty thousand predicted each year, with 85 percent of its victims women under forty. But the outlook is brighter than ever before; as doctors have improved their methods of diagnosing, treating, and managing the disease, patients gain understanding of the condition and apply self-help.

Lupus is noncontagious, appears in two forms: skin, or discoid, lupus erythematosus (called LE); and the internal, or systemic form (called SLE). The internal type may be marked by fever, joint pain, pleurisy; may or may not produce skin lesions. Some doctors treat SLE with aspirin, anti-inflammatory drugs; and discoid LE with local cortisone-type drugs. SLE patients can help to prevent flare-ups sometimes—but not always—by scrupulously following the rules: Avoid excessive sun exposure; avoid insufficient rest and overwork; take the prescribed medication faithfully; stay out of emotional crises. The American Lupus Society is at 4126 Pacific Coast Highway, Torrance, Calif. 90505.

■ DRUG TREATMENT FOR BREAST-CANCER PATIENTS

When a cancerous breast is removed, along with a number of malignant lymph nodes in the armpit area, everybody concerned is worried about the possibility that cancer may recur. Some of the nation's foremost cancer experts, who serve on the National Surgical Adjuvant Breast Project, have announced some good news following a large and careful study of the use, following breast surgery, of a drug—1-phenylalanine mustard—called L-PAM.

The research indicates that use of the medication in connection with surgery has a significant effect in producing longer periods free of recurrent cancer. In premenopausal women who had breast surgery, some 30 percent developed tumors in some other part of the body during the almost two-year study period; but women who were given L-PAM in connection with surgery demonstrated a much better record: only 3 percent had a cancer recurrence. The results with women past menopause showed a similar trend, but effects are not so clear cut.

The cancer researchers are cautious in reporting their results. Still to be answered is the question whether or not L-PAM will actually lengthen survival time after cancer surgery. But what is shown—and seems a giant step—is that a lengthened disease-free period can be achieved when drug treatment accompanies surgery.

■ UPS, DOWNS, AND GALLSTONES

Overweight people are more subject to gallstones than normal-weight persons; but recent research reported by the National Institutes of Health shows that the overweights who reduce, re-gain, and reduce again are the most susceptible of all to gallstone attacks. The reason: gallstones seem to form when the liver secretes bile that is supersaturated with cholesterol. Obese people's bile carries more cholesterol than that of thin people. During weight reduction, the cholesterol content of the bile is also high. When weight is reduced and stabilized there, the cholesterol drops. People with a Yo-Yo weight pattern may be staying in a gallstone-forming condition a great deal of the time.

■ YOGA: A FEEDBACK TO HEALTH

A report from London in the medical journal *Lancet* brings the good news that medical use of Yoga exercises with biofeedback instruments can lower blood pressure that is too high, sustain the improved pressure, and reduce the requirement for blood-pressure drugs. Dr. Chandra Patel, backed by the South-West Thames Regional Health Authority, conducted tests that proved the Yoga system really worked and continued working. Relaxation, meditation, and response can be good medicine.

■ EAT YOUR HEADACHE AWAY

Doctors don't all agree, but some think food sensitivity may be a major cause of migraine headaches. Dr. Claude A. Frazier, who is an allergist, thinks it's worth a trial for migraine sufferers to avoid highly allergenic foods for a time, to see if the headaches diminish. His list of the most likely allergy-triggers: eggs, wheat, fish, beans, milk, pork, chocolate, cinnamon. Other frequently allergenic goodies: wine, cheese, chicken livers, pickled herring, canned figs. Allergies to foods cause many other miseries, too, as any victim of hives and wheezes well knows. Dr. Frazier's new book, *Coping with Food Allergy* (Quadrangle/The New York Times Book Co.), offers guidance.

■ SEX ON THE TURNTABLE

The Pleasures of Love, a new two-record, male-and-female-voiced album created and directed by Dr. Don M. Sloan, a sex therapist with the New York Fertility Research Foundation and with New York Medical College, offers lessons in sexual communications, assisting overinhibited couples first to learn how to touch, then to express likes and dislikes, finally really to enjoy sex with each other. Sexual hang-ups, often ingrained through the learned behavior of childhood, can be relieved by a guided relearning process, believes Dr. Sloan. "Many couples I treat have learned to be afraid of their bodies," he added. His aim: to help troubled pairs gain a heightened sense of their own sexuality.



CATALINA

THE SWASHING ART DECO MAID. Part of the Aquagade Collection inspired by "Finnish Lady," Swimsuit and complementing shirt in our own second skin, a whisper-soft blend of Antares "Lycra and Lycra" spandex.



©1991 Vanity Fair

We've Printed A Thriller. Morning Glory: All vines and blossoms on a once-in-a-blue-moon blue. What's Morning Glory about? Glamorous gowns, loungewear, a petti, panties, bras. Here's one memorable scene: a sleep sheath of shining Dazalon® anti-cling Antron® III nylon, its sheer coat Dazalon-collared, cuffed and bound. 32 to 38. Set, about \$55. Vanity Fair Mills, Inc., 640 Fifth Ave., N.Y.

VANITY FAIR

A company of **VF** corporation

VOGUE BOUTIQUE

APRIL BEACH BEAUTIES . . . *extra-fetching!*

APRIL DISCOVERY: Antique Victorian nightdresses . . . the prettiest way of beach-dressing ever! **THE MUSIC:** Pure white cotton (the coolest, most smashing beach-color) . . . loose easy shapes (that move with beach-breezes!) . . . and **ULTIMATE CHARM**—all the "baby dress" touches of tiny tucks, ruffles, and lace edges. A few of the most beguiling, *below* (pictures 1, and 5 through 10).



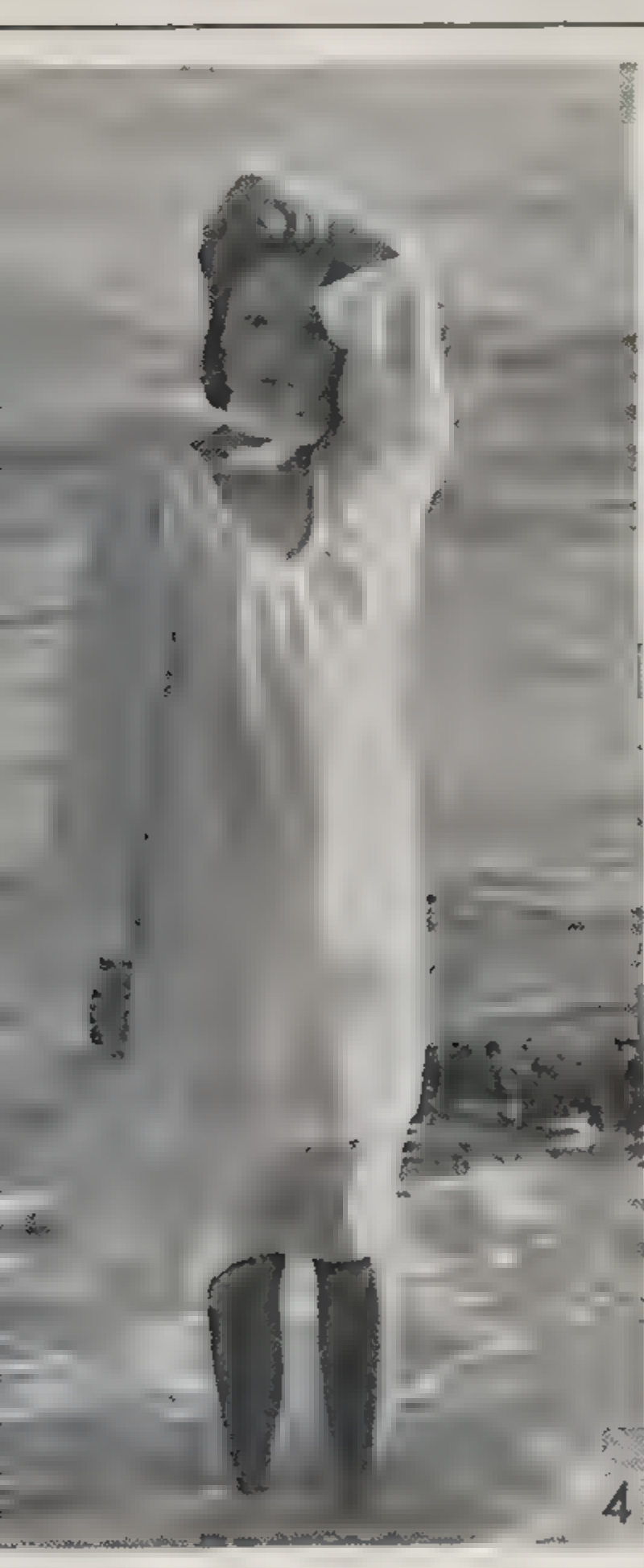
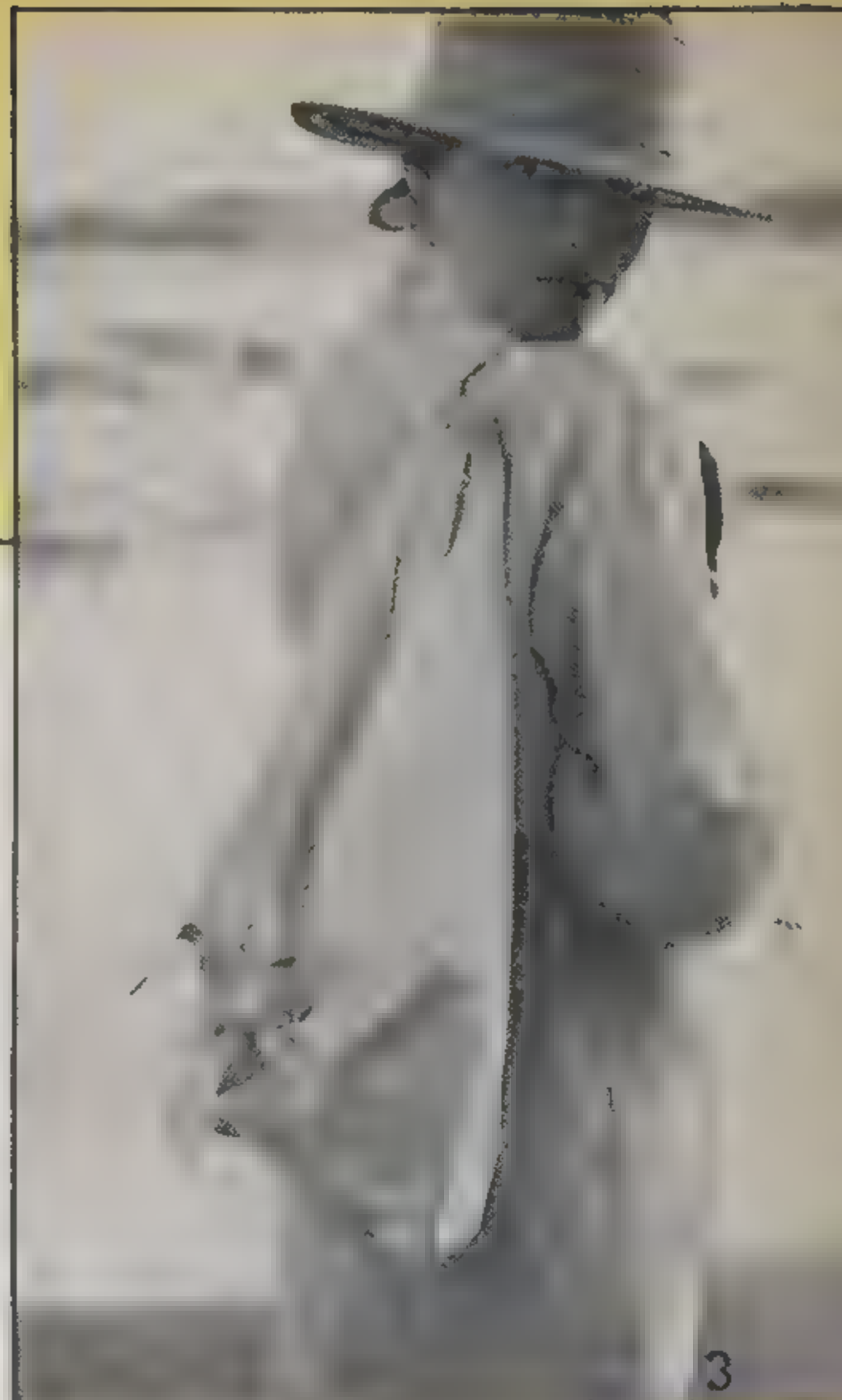
1. **Victorian-Romantic** . . . white "bed sheeting" nightgown . . . embroidered ruffle, neck and front—sleeves to roll, \$45. Bloomingdale's, Lexington Shop.

Where to buy these one-of-a-kind "finds" for summer-places: Crystal Palace, 8457 Melrose, Los Angeles, California; Bloomingdale's, Lexington Shop, N.Y.C.; Harriet Love, 106 W. 13th St., N.Y.C.; Cherchez!, 141 E. 76th St., N.Y.C.; Lune en Papier, 1100 Madison Ave., N.Y.C.; One, 9640 Santa Monica Blvd., Beverly Hills, California; Zoé, 457 N. Rodeo Dr., Beverly Hills, California. And for little girls: Wendy's Store, 1046 Madison Ave., N.Y.C.

Classic . . . The Best Beach Robe



2. White Indian Madras kimono to below-the-knee, \$37. By Cinnamon Wear at Henri Bendel, N.Y.C. . . . 3. The perfect bag for beach-places . . . white cotton sheeting to knot like a knapsack (made in the Japanese manner with a drawstring to secure your treasures)—in a multitude of colors, \$16. By Bagatelle. Henri Bendel.



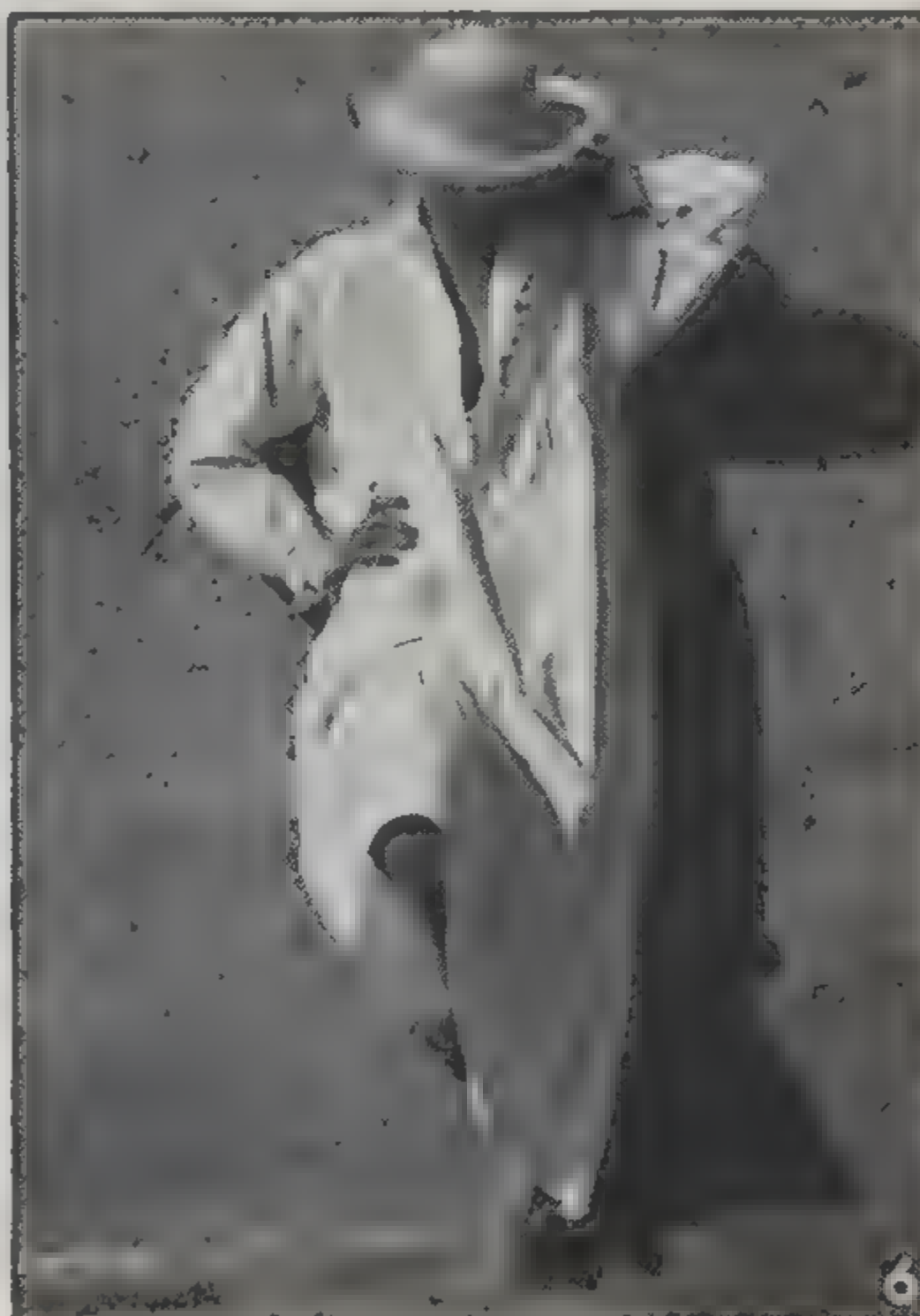
Pure . . . The Very Prettiest Dress

For beach and after-beach deliciousness . . . (what a charming way to look for summer evenings!). 4. White nun's gauze (as thin as a sigh), double-tiered, loose sleeved, and floating from a low V-neck to below-the-knee (The Touch: a lace-edged handkerchief to twist and knot at the neck), \$88. By Sally Beers at Henri Bendel.



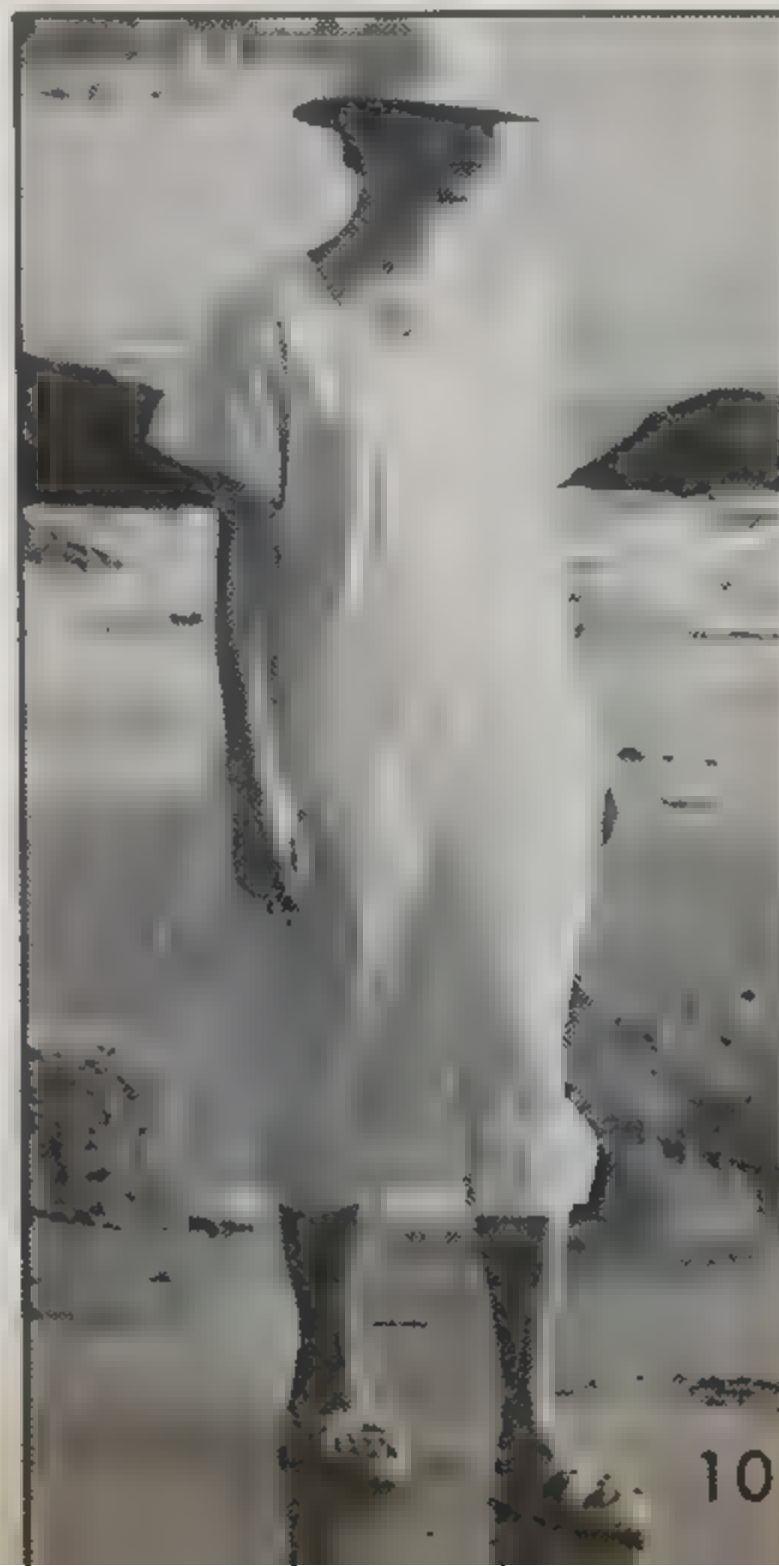
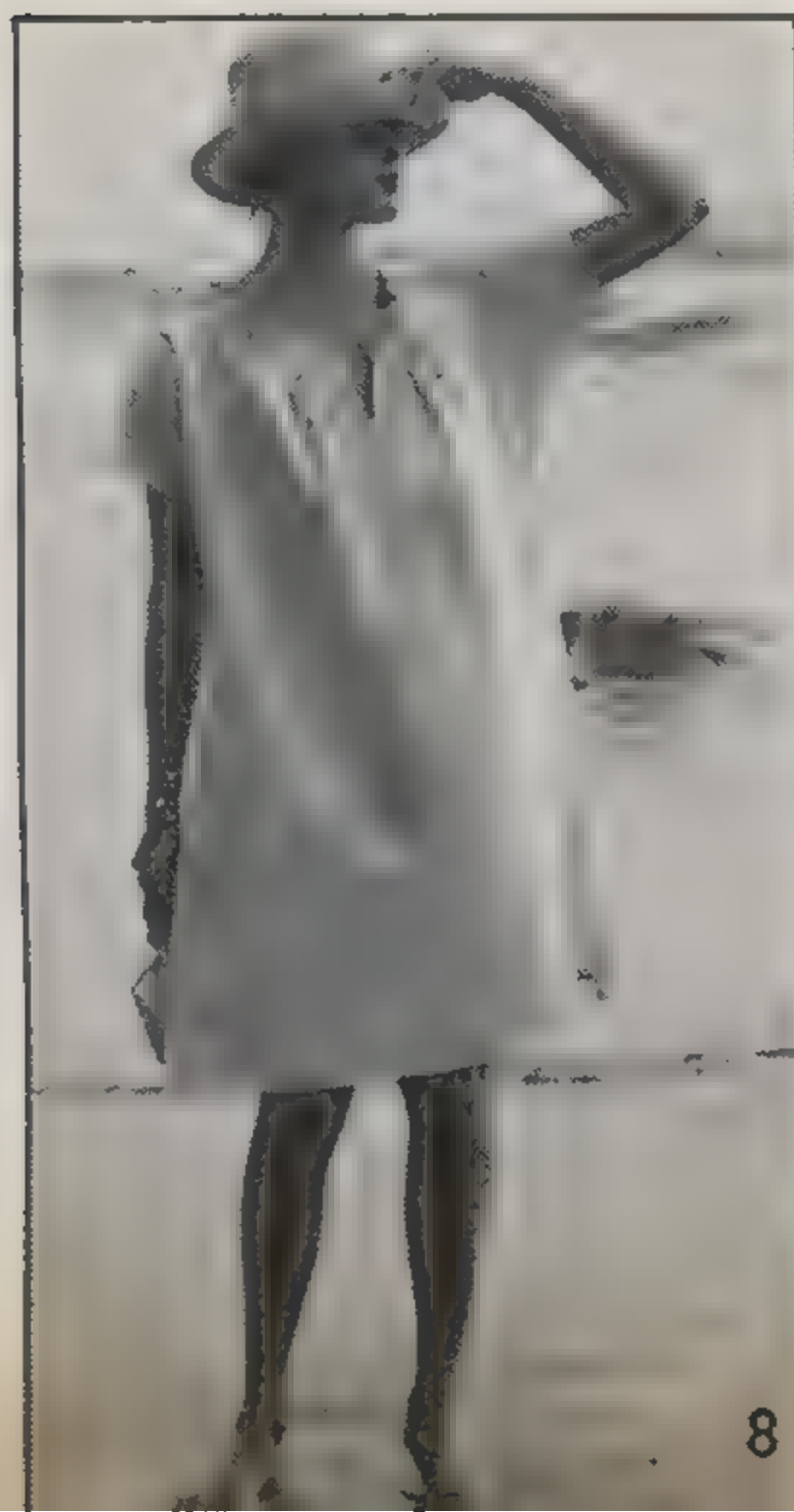
5. **Purely Simple** . . . white cotton nightdress to mid-calf, Peter Pan-collared and front-tucked from collar to waist, \$50. At Bloomingdale's, N.Y.C.

6. **Super-Victorian** . . . ankle-length tucked and ruffled 1890's nightdress, \$48. Harriet Love, 106 W. 13th St., N.Y.C. Lacy straw hat, \$13. Sermoneta, 251 E. 77th St., N.Y.C.

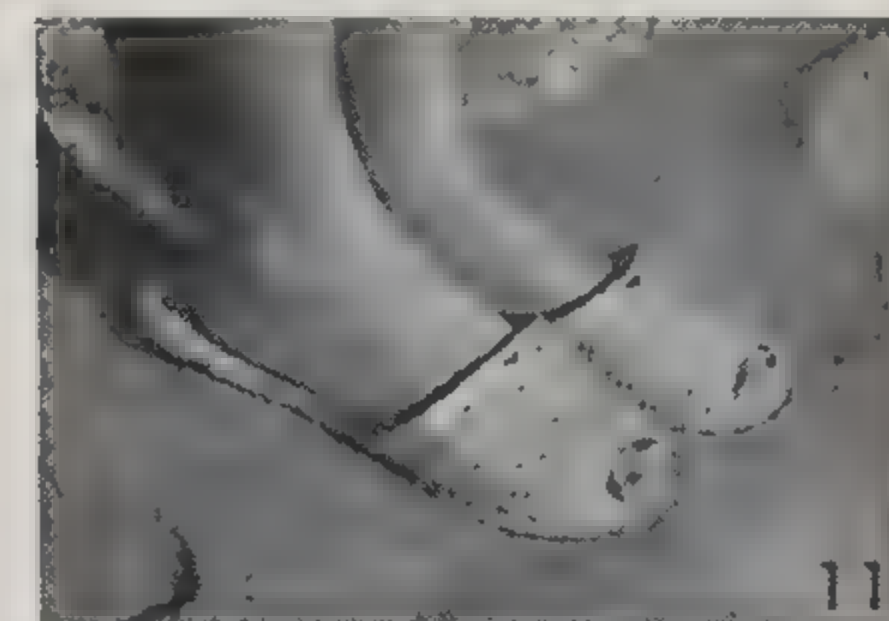


7. **Victorian-Seductive** . . . thinnest white cotton percale "butterfly"-sleeved nightdress, beribboned and lace-edged, \$55. Harriet Love, 106 W. 13th St., N.Y.C.

More One-of-a-Kind Beach Bedazzle



Victorian shifts these . . . 8. White cotton to-the-knee and eyelet lace-edged shift, \$32. From Harriet Love. Hat, at La Tienda. . . . 9. White baby-batiste "slip," yoke edged and inset with handmade lace, \$55. Bloomingdale's. . . . 10. Square-necked, short-sleeved, calf-length shift edged in lace, \$50. Bloomingdale's. Sermoneta straw and cotton sandals, \$12.



TO COLLECT

Beach-slippers to have . . . (the niftiest look for summertown dressing!) 11. Straw-colored flat woven banana-fiber slippers, \$3. Banana, 246 E. 51st St., N.Y.C. . . . 12. Natural and green straw slippers, embroidered with blue and crimson flowers, lined in terry cloth; 39 cents. Azuma, 415 Fifth Ave., N.Y.C.

Congoleum

**The most
no-wax cushioned
floors in your color.
Like 38 in Brown.**

You want color, comfort and easy maintenance in a new floor. Congoleum has all three. The most patterns in your color. The comfort of cushioning. The ease of a no-wax, Shiny Vinyl® floor. In dramatic designs like this new *Highlight*.* A no-wax, Shiny Vinyl floor stays fresher looking longer, usually

with just sponge mopping. In time, a reduction in gloss will occur on areas of heavier use. We recommend Congoleum Vinyl Dressing to provide a higher shine, if preferred.

Find us in the Yellow Pages under "Flooring". Come in soon for your color.

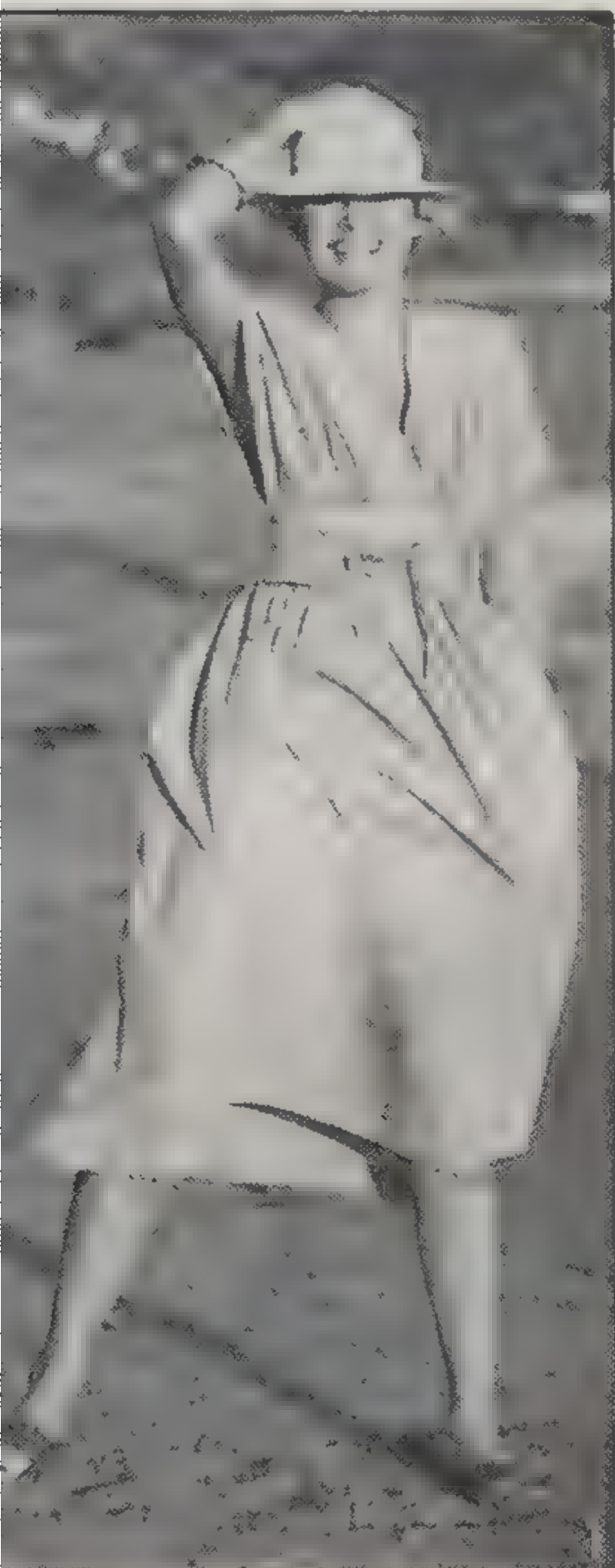
*Pattern #40001 shown



VOGUE BOUTIQUE

MORE APRIL SUN-BEAUTIES...

The prettiest shapes of dressing for summer-places with an ample touch of seductive?

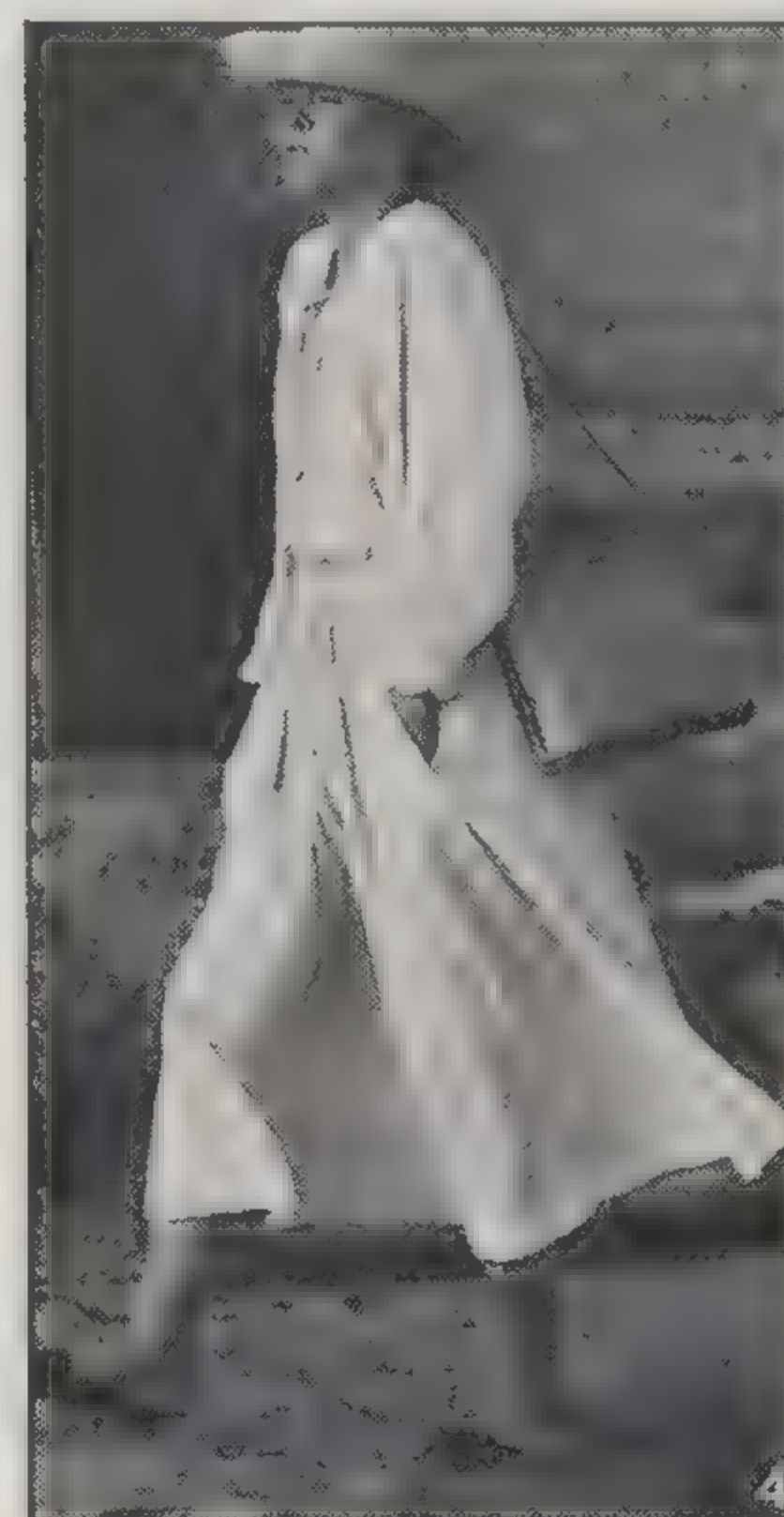


Sun-Sexy

Dresses as thin and easy as handkerchiefs and wrapped and slit to "there." . . . 1. Sun-bleached blue thin cotton back-wrapped dress—low V-neck and armholes slit to waist (one size fits all), \$30. Sangam Imports at Bloomingdale's Lexington Shop. Hat, \$12, by Red Cobra at Bonwit Teller. . . . 2. Sun-washed rose Indian gauze "pullover" dress, neck and armholes slit to waist . . . below-knee skirt, slit to thigh, \$48. By Hug, at Henri Bendel. Hat, \$30, by Don Marshall at Bonwit Teller.

For Sun-Towns

Two of the best looks . . . 3. Black crinkle-cotton-gauze pullover dress to waist-wrap . . . wide, wide square neck, elbow-long "kimono" sleeves, \$50. . . . 4. Natural crinkle-cotton-gauze peasant blouse and calf-long skirt; blouse, \$38; skirt, \$36. All, by Cathy Hardwick & Friends at Gimbels, N.Y.C. Hat, \$13, Sermoneta, 740 Madison Ave., N.Y.C.



WIND DRESS . . . 5. The most perfect "sundress" with ALLURE! Tent-pinafore to below-the-calf of silky rayon challis . . . carved low front and back, with side-buttoning just under the arm like a baby-dress. In white, bleached blue, or tiny calico flowers on burgundy ground; \$40. Chor Bazaar, 801 Lexington Ave., N.Y.C.

FLIRT...for Sun-Places



Charm-Dresses

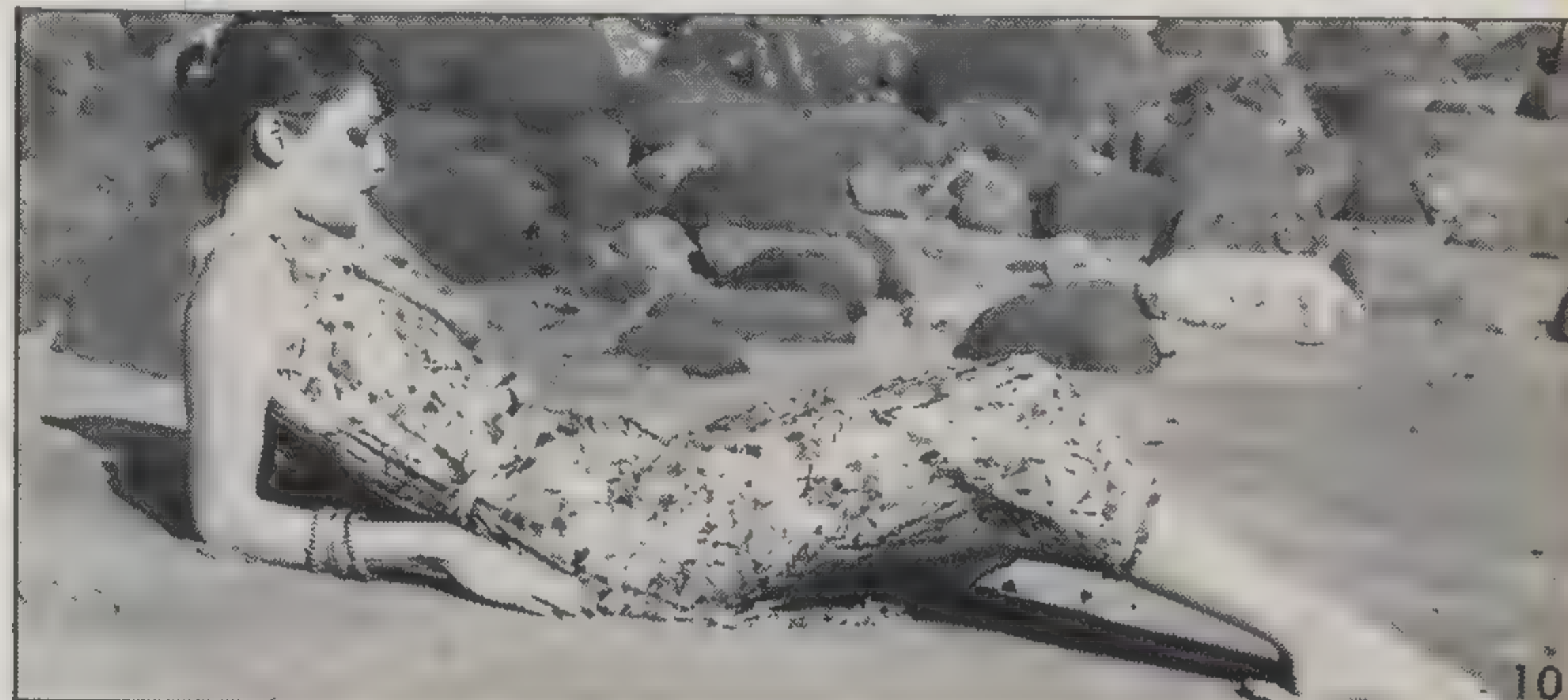
6. Washed bois-de-rose flower print thin cotton dress to mid-calf . . . V-neck, tiny cap-sleeves, and wide "wind-skirt," \$23. By Amerikan Climax, at Bloomingdale's Lexington Shop, N.Y.C., and Bullock's, L.A. Straw slippers, \$12, Sermoneta. . . . 9. Sun-bleached lavender, mauve, and lemon flowered seersucker wrapped halter dress (with the barest back possible!), \$26. Spectrum India Boutique, 386 Fifth Ave., N.Y.C.



Super Sun Sandal

PERFECT . . . 7. Paper-flat woven leather "slipper" (like Mexican huaraches) to collect in sun-colors of tan, oxblood, luggage-brown, dark-green, burgundy, rust, black; \$10. By Frank Shicca, at Richard's Number One, 61 W. 8th St., N.Y.C.

Breeze-Dresses for Extra Flirt...



FOR AFTER-SUNNING ALLURE...

10. "Tea dress" of peach, teal, ochre, and jade flowered chiffon (from the '30's) . . . nicely narrow to mid-calf . . . to wear with paper-flat straw slippers! Dress, \$85. Ménage à Trois, 222 Third Ave., N.Y.C. . . . 11. White hand-embroidered batiste smock-waisted "tea dress" (from the '30's), \$85. Harriet Love, 106 W. 13th St., N.Y.C. Straw slippers, \$3. Banana, 246 E. 51st St., N.Y.C.

LONDON SUN-CHARM

The niftiest Summer - Slipper . . . 8. Paper-flat leather "Grecian" sandals, thonged with silk cord or printed silk . . . (to match a slinky summer dress!). To order. About \$25. By Manolo Blahnik. At Zapata, 49 Old Church St., London.

8

MANOLO BLAHNIK



10

11

BARBARA BERSELL

111

"Maybe at one time
fragrances reflected women's real lifestyles.
Today, they don't."

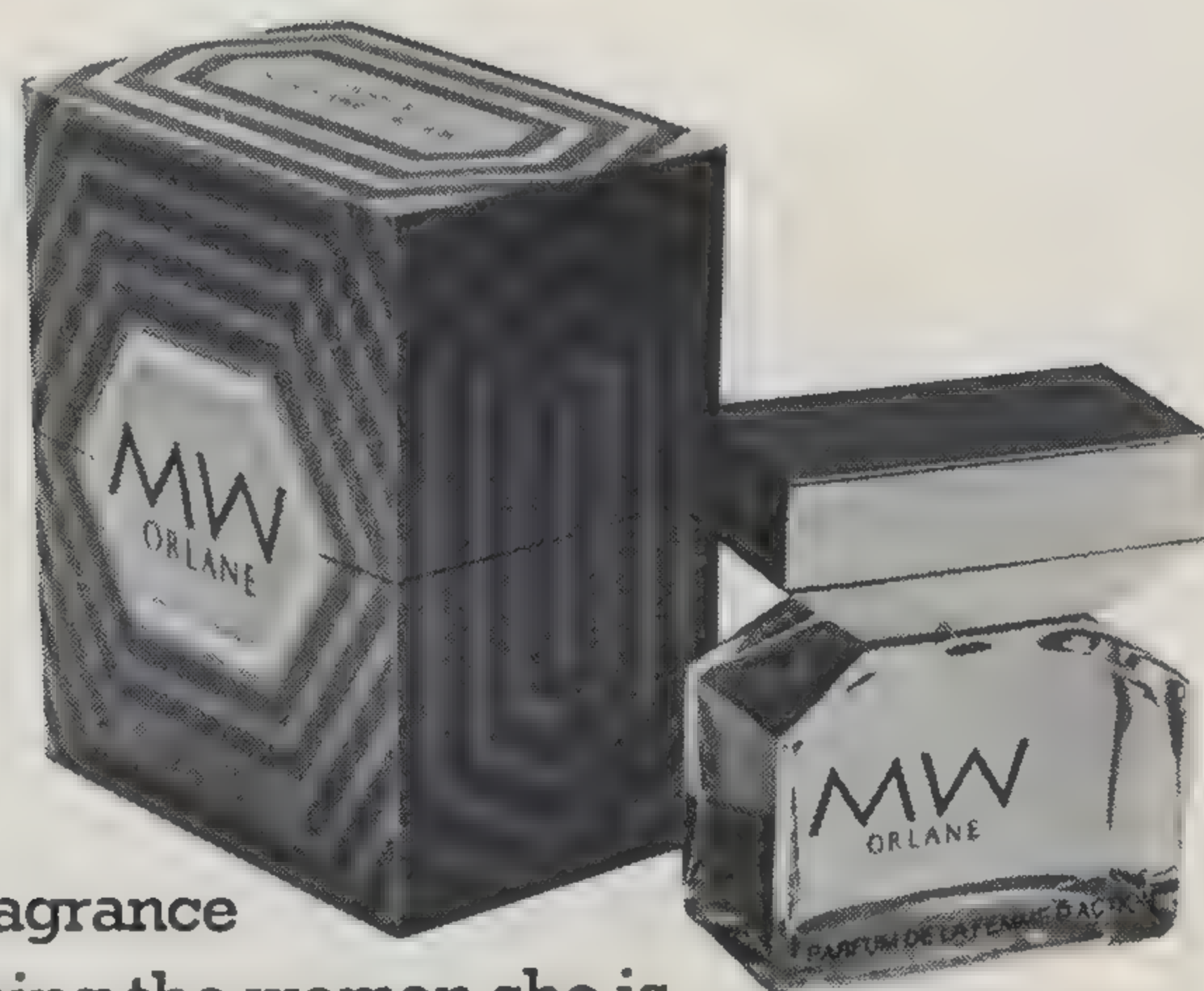
Sherrie Stephens Cutler, Architect/Urban Designer



"I enjoy wearing a fragrance
—it's like carrying around my
own special environment.
There's so little today we really
can control that I like this 'per-
sonal territory' I inhabit to be
as distinctive as possible.

"But a lot of fragrances
today seem totally out of touch
with reality. As if they were
conceived in some never-
never land where women
never dealt with men except
in an old movie cliché context.

"With MW, it's as if some-
one finally understands what a
woman who works wants
from a fragrance. It lasts all
day. Yet it doesn't get in the
way as some fragrances can.
And its scent is subtle and
refreshing enough that I
find men and women enjoy
it equally."



**MW, from Orlane. The new French fragrance
for the woman who likes being the woman she is.**

Orlane, 680 Fifth Avenue, New York 10019, Paris, London

BEAUTY IS...

Usually this space is reserved for talk about fashion. Which, in a way, it still is since fashion and beauty have never been mutually exclusive—as any woman knows who has ever stood in front of a mirror in a wonderful dress, with un-wonderful hair, or a tired makeup, or the look of a headache written all over her: fashion is only as good as you look...and feel. This summer, especially, when the big news is bareness and skin is of the essence—the texture, the tone... things that don't just reflect the use of creams and loofahs, but the state of your health as well.... In other words, when we talk about beauty now, we're not talking about some never-never land where vain, self-indulgent women sit around at the hairdresser's all morning and at the masseuse all afternoon. Not that a little narcissism is a bad thing—a strong ego is a sign of health, not nuttiness. But there is more to what we call "beauty"—and believe us, if there were something else to call it, we would, because the connotations, we think, make a lot of women uneasy. Don't be; we are well past the days when beauty was an idle woman's way of passing the time—and we're secure enough to know the difference. Today, when time is something no one has enough of—when women have jobs, families, and half-a-dozen other commitments—caring about yourself isn't the icing on the cake. It's one of the responsibilities of everyday life to look as well as you can...for yourself...and for the delight of others.... That's what this issue is all about.

FASHION

NOW

FASHION WITH A BEAUTY MESSAGE

THE NEW BARENESS . . . AND WHAT IT TAKES TO WEAR IT

The Galanos dress at right isn't just standing there looking pretty: it's telling you almost everything you're going to want to know about fashion—and beauty—for summer. The news—day and night, everywhere!—is the neckline. The neckline that bares more of a woman's skin—puts more emphasis on arms, throat, cleavage—than has been seen for a long, long time. It's more than a new look, it's a new way to look at yourself; it's why in fashion this summer—in the pages ahead—beauty is the issue! (More about the new bareness at Galanos—and a long view of the dress shown here—next page.)





THE NEW BARENESS AT GALANOS

From one of the prettiest Galanos collections, two of the prettiest dresses. Both the essence of Galanos this season: the perfect necklines that reveal skin... the narrow on-the-body shaping... the oversized squares just knotted over bare skin. And—as always—the out-and-out luxuriousness of everything! The knock-out evening dress, right—the dress you saw close-up last page. The top—shimmery silver-white crystal beads—cut in to show the curve of the shoulder; cut to a low V-front to show a beautiful long line of throat. The narrow crêpe skirt in sheer, rippling brown-and-white stripes. And a large floating chiffon scarf to cover... and uncover! Of Abraham silk. About \$1,995. Bonwit Teller; Nan Duskin; Neiman-Marcus; Amelia Gray.

FASHION
WITH A
BEAUTY MESSAGE

If you could design the perfect little black dress—this would be it, far right, shown front and back. The black crêpe de Chine from Galanos: the narrowest dress—it touches everywhere on the body... the most alluring—with a low wide neckline, a subtle bare back to reveal tiny glimpses of skin... the most sophisticated. Of Abraham silk. About \$1,055. At Bergdorf Goodman; Nan Duskin; Marshall Field; I. Magnin. Both pages: hair, Christiaan; makeup, Ariella. Jewelry, Elsa Peretti of Tiffany—available in May.



A WOMAN'S BEAUTY:

PUT-DOWN OR

BY SUSAN SONTAG

For the Greeks, beauty was a virtue: a kind of excellence. Persons then were assumed to be what we now have to call—lame, enviously—*whole* persons. If it did occur to the Greeks to distinguish between a person's "inside" and "outside," they still expected that inner beauty would be matched by beauty of the other kind. The well-born young Athenians who gathered around Socrates found it quite paradoxical that their hero was so intelligent, so brave, so honorable, so seductive—and so ugly. One of Socrates' main pedagogical acts was to be ugly—and teach those innocent, no doubt splendid-looking disciples of his how full of paradoxes life really was.

They may have resisted Socrates' lesson. We do not. Several thousand years later, we are more wary of the enchantments of beauty. Being beautiful no longer speaks, presumptively, for the worth of a whole person. We not only split off—with the greatest facility—the "inside" (character, intellect) from the "outside" (looks); but we are actually surprised when someone who is beautiful is also intelligent, talented, good.

It was principally the influence of Christianity that deprived beauty of the central place it had in classical ideals of human excellence. By limiting excellence (*virtus* in Latin) to *moral* virtue only, Christianity set beauty adrift—as an alienated, arbitrary, superficial enchantment. And beauty has continued to lose prestige. For close to two centuries it has become a convention to attribute beauty to only one of the two sexes: the sex which, however Fair, is always Second. Associating beauty with women has put beauty even further on the defensive, morally.

A beautiful woman, we say in English. But a handsome man. "Handsome" is the masculine equivalent of—and refusal of—a compliment which has accumulated certain demeaning overtones, by being reserved for women only. That one can call a man "beautiful" in French and in Italian suggests that Catholic countries—unlike those countries shaped by the Protestant version of Christianity—still retain some vestiges of the pagan admiration for beauty. But the difference, if one exists, is of degree only. In every modern country that is Christian or post-Christian, women *are* the beautiful sex—to the detriment of the notion of beauty as well as of women.

To be called beautiful is thought to name something essential to women's character and concerns. (In contrast to men—whose essence is to be strong, or effective, or competent.) It does not take someone in the throes of advanced feminist awareness to perceive that the way women are taught to be involved with beauty encourages narcissism, reinforces dependence and immaturity. Everybody (women and men) knows that. For it is "everybody," a whole society, that has identified being feminine with caring about how one *looks*. (In contrast to being masculine—which is identified with caring about what one *is* and *does* and only secondarily, if at all, about how one looks.) Given these stereotypes, it is no wonder that beauty enjoys, at best, a rather mixed reputation.

**"BEAUTY IS A FORM OF POWER....WHAT IS LAMENTABLE
WOMEN ARE ENCOURAGED TO SEEK...NOT THE**

POWER SOURCE?

It is not, of course, the desire to be beautiful that is wrong but the obligation to be—or to try. What is accepted by most women as a flattering idealization of their sex is a way of making women feel inferior to what they actually are—or normally grow to be. For the ideal of beauty is administered as a form of self-oppression. Women are taught to see their bodies in *parts*, and to evaluate each part separately. Breasts, feet, hips, waistline, neck, eyes, nose, complexion, hair, and so on—each in turn is submitted to an anxious, fretful, often despairing scrutiny. Even if some pass muster, some will always be found wanting. Nothing less than perfection will do.

In men, good looks is a whole, something taken in at a glance. It does not need to be confirmed by giving measurements of different regions of the body, nobody encourages a man to dissect his appearance, feature by feature. As for perfection, that is considered trivial—almost unmanly. Indeed, in the ideally good-looking man a small imperfection or blemish is considered positively desirable. According to one movie critic (a woman) who is a declared Robert Redford fan, it is having that cluster of skin-colored moles on one cheek that saves Redford from being merely a “pretty face.” Think of the depreciation of women—as well as of beauty—that is implied in that judgment.

“The privileges of beauty are immense,” said Cocteau. To be sure, beauty is a form of power. And deservedly so. What is lamentable is that it is the only form of power that most women are encouraged to seek. This power is always conceived in relation to men; it is not the power to do but the power to attract. It is a power that negates itself. For this power is not one that can be chosen freely—at least, not by women—or renounced without social censure.

To preen, for a woman, can never be just a pleasure. It is also a duty. It is her work. If a woman does real work—and even if she has clambered up to a leading position in politics, law, medicine, business, or whatever—she is always under pressure to confess that she still works at being attractive. But in so far as she is keeping up as one of the Fair Sex, she brings under suspicion her very capacity to be objective, professional, authoritative, thoughtful. Damned if they do—women are. And damned if they don’t.

One could hardly ask for more important evidence of the dangers of considering persons as split between what is “inside” and what is “outside” than that interminable half-comic half-tragic tale, the oppression of women. How easy it is to start off by defining women as caretakers of their surfaces, and then to disparage them (or find them adorable) for being “superficial.” It is a crude trap, and it has worked for too long. But to get out of the trap requires that women get some critical distance from that excellence and privilege which is beauty, enough distance to see how much beauty itself has been abridged in order to prop up the mythology of the “feminine.” There should be a way of saving beauty *from* women—and *for* them.

**IS THAT IT IS THE ONLY FORM OF POWER THAT MOST
POWER TO DO BUT THE POWER TO ATTRACT”**

Beauty that's

BY SHIRLEY LORD

Work on your looks from the inside and the outside will clearly repay you. How to start? By keeping five basic thoughts in mind, five that dictate how you're going to look when you wake up in the morning and even how your makeup's going to look when you're all dressed up and ready to go at night.

THE BIG FIVE are:

Nutrition, Circulation, Breathing, Cleaning, Sleep

Once you're thinking the right way about the Big Five, you have a way of life that benefits every cell of your body in such a natural way you don't even have to remember how to live it.



START WITH

NUTRITION

What you eat affects your skin, your hair, your nails, the brightness of your personality, the quickness of your mind, just as much as it affects your weight. If you choose food with a built-in bonus—tasting good but also giving long-lasting value to the body, rich in vitamins and minerals—you'll be helping health and looks.

A well-balanced diet is key to health and looks. Some foods, if they don't conflict with your special needs, add a plus:

For healthy skin and normal production of some female hormones, eat oysters, wheat germ, beef, peanut butter (good for zinc).

To keep your nervous system healthy and help your body convert food into energy, eat milk, liver, hearts, kidneys, cantaloupe, turnip greens, citrus fruit (for vitamin B₁).

For relaxed nerves, drink milk, eat yogurt, clams, and kale (calcium).

For better digestion and better elimination, eat leafy green vegetables, cereals with bran, and plenty of fruit (foods high in fiber).

For a good rich blood supply, eat kidneys, liver, lentils, spinach, nuts, figs, and apricots (all sources of iron).

Stocktake your own diet—write down what you ate and drank yesterday and bear in mind the body just can't separate junk food from good, shunting undesirable side effects to an area where they won't be noticed.

Stock up on the beautiful skin vitamin, A: eat good sources like apricots, leafy green and yellow vegetables, chicken, liver, egg yolk, and cheese. Eat cabbage and lots of beets if you have a very oily skin—the B₆ content may help dry the oil well up. Include the avocado, bursting with benefits, at least once a week in your diet whatever kind of skin you've got. Seventy-three percent full of moisture in a rich emulsification of fruit oil, the avocado also can boast of 11 vitamins, 17 minerals, and plenty of iron in its "formula." Eat it for nutrition's sake and if skin is parched, mash it in cheesecloth to give skin a much needed drink fast. This is such a first-class beauty fruit, even the inside of the peel can be used to lubricate any dry patches on the body.

MAKEUP THAT'S GOOD FOR YOU

Good because it withstands heat, humidity, the swimming pool, or ocean dip, even the shower—Max Factor's Ultra-Lucent Waterproof Makeup, here in Cool Bronze with a Waterproof Blush in Blushing Peach, waterproof eye shadow in Sand Pebble. *Right:* Hair, Maury Hopson; makeup, Way Bandy. Photographed at the Beverly Hills Hotel pool, Beverly Hills, California. *Left:* Hair, Lee Tanaka of Vidal Sassoon; makeup, Way Bandy.

BEAUTY NOW

good for you



Beauty that's good for you

BEAUTY
NOW

CLEANING

THE FUNDAMENTAL, FORCEFUL FACTOR
IN SKIN AND HAIR HEALTH

THE DOCTOR'S COMMENT

from Dr. R. M. Di Salvo, vice president
of Research and Education at the
Redken Laboratories

"Although pathogenic (harmful) organisms constantly alight on the skin, in the absence of injury they have great difficulty establishing themselves, primarily due to the 'self-sterilizing' capacity of healthy skin that resists the invaders. This 'self-sterilization' is brought about by a healthy skin's insistence on maintaining a slightly acid mantle, for it has become apparent that micro-organisms harmful to the human body thrive on an alkaline mantle." It is R. M. Di Salvo, Ph.D., vice president of Research and Education at the Redken Laboratories, speaking, seen *right* in Redken's Department of Research and Biology. He continues, "Unfortunately, we continually break down this natural defense by the use of alkaline soaps, detergents, and shampoos. When the skin is young, it only takes it about 20 minutes to return to its natural acidic state, but if bad cleaning habits go on through the years, the skin is forced to work harder and harder to retrieve its acid mantle. With advancing age, it may finally give up the battle. In the case of hair that is cleaned too harshly with the wrong, high-alkaline shampoo (anything over a pH of 7), there's no way it can retrieve its healthy structure. It becomes damaged hair." With the preceding knowledge at hand, Redken, under Dr. Di Salvo's guidance, began a two-year study to compound a cleaning bar that would work as efficiently with water as soap—yet contain none of soap's high-alkaline ingredients. What emerged was a cleaning bar, cold-pressed (all soaps are boiled at very high temperatures) and containing natural organic ingredients (wheat, protein), acid balanced not only to maintain but to enhance skin's natural acidity—Amino Pon Beauty Bar for skin, Amino Pon Shampoo for hair.

However clean we go to bed, we wake up "dirty," some of us more than others, depending on where we live and on the type of skin we have. The body is at work during the night excreting oils, waste matter, sloughing off dead surface cells, so that a certain amount of "debris" is always present when we wake up—that's why skin can have a dingy look until that first splash of the day. However you clean (and there are many diversions of opinion), it's important that you do it regularly, for without proper cleaning, the skin can't function properly—and nobody can possibly look her best.

At Redken Laboratories, *right*: hair, by Maury Hopson. Makeup on both pages, by Way Bandy.

First used by Indians to cure wounds, the tule-root mud in Southern California gives the skin the best tonic possible and, at Murrieta Hot Springs Country Club-Spa, the mud, heated for centuries by underground mineral springs, has a deep cleansing effect, too. Used to cover the body from neck to toes, the mud stimulates the vast network of blood vessels and nerves in the skin, while, because of the heat, the body reacts by throwing off much waste material and toxins.

After the mud comes a warm mineral spring bath, then a compulsory rest, usually exactly what the spa guest feels she needs at this point.

mud to clean

Sauna heat is dry heat—up to 230°—but possible to bear in the special wooden "bath" because of the low humidity (rarely over 10 percent). Those who prefer a slow cleaning of the pores (and who tend to feel claustrophobic in a steam cabinet) prefer sauna to steam (wet heat of about 140°), although steam is faster and more effective. Both "baths" work on skin tone and circulation, too.



dry cleaning the skin

FRANCESCO SCAVULLO



Beauty that's good for you

CIRCULATION

BEAUTY'S LIFESAVER

At a top spa, circulation is the trigger the experts want to pull to start a beauty explosion in your body, one that will give new life and impetus to everything you see in the mirror

WHY IS CIRCULATION SO IMPORTANT TO YOUR LOOKS?

Because it acts as a high-class messenger service for the body, delivering all the nutrients you put in your mouth. If your blood vessels are in any way constricted, the nutrient content can't get through—one reason many women have thin, poor hair, no matter how much care they give it . . . their hair roots just don't get enough "to eat."

HOW TO STIR IT UP

Jogging, skipping, skating, running, a singles tennis match, tap and country dancing, climbing, a jazz exercise class, Swedish massage, a wax bath, and the FASTEST way: a headstand or as near to one as you can manage. A headstand starts the day at many top spas, such as La Costa, the largest and most impressively equipped spa in the world and one of the few in the U.S. with a private ocean beach. Guests are encouraged to swim in the ocean every day not only for the exercise and to improve coordination, but because the salt water is considered to have richer health-giving elements than all known mineral waters. When it's warmed up to body temperature, salt water, used in conjunction with underwater massage and exercise or "atomized" and sprayed directly on the body, seems especially invigorating.

THE DOCTOR'S COMMENT

from Dr. Irvine H. Page, director emeritus, the Research Division of the Cleveland Clinic

"To shore up sluggish blood flow in the legs, get out and walk—upstairs, downstairs. Never use the elevator for just a floor or so. Don't take a taxi if you can hike it instead." So urges Dr. Irvine H. Page, pioneer authority on blood pressure, past president of the American Heart Association, medical editor and author. Leg cramps—nagging achy messages hinting all is not well—usually are caused by circulatory problems. Passive pampering won't work; physical activity will.

Protect your legs during long periods of sitting, airplane trips, long office days. Stretch, straighten, elevate. Take out the angle formed by thigh and shinbone, instructs Dr. Page; and particularly avoid letting a chair seat press at the back of your knees—that's where the big and important femoral artery lies. Stop crossing your legs when you're sitting.

Take your circulation seriously. The great circulatory diseases—coronary heart disease, high blood pressure, stroke—are diminishing, with better detection and treatment; but preventive health care is best of all. Dr. Page, who headed the nationwide (Continued on page 196)

move

. . . if not with daily exercise, then with a sport—muscles and circulation must be moved

A La Costa special is The Swiss Shower where a firing squad of 16 jet sprays shoot hot and cold water alternately at the body to wake up a sluggish blood flow. At home, switch your own shower from hot to cold to hot carefully to produce similar results.

swim

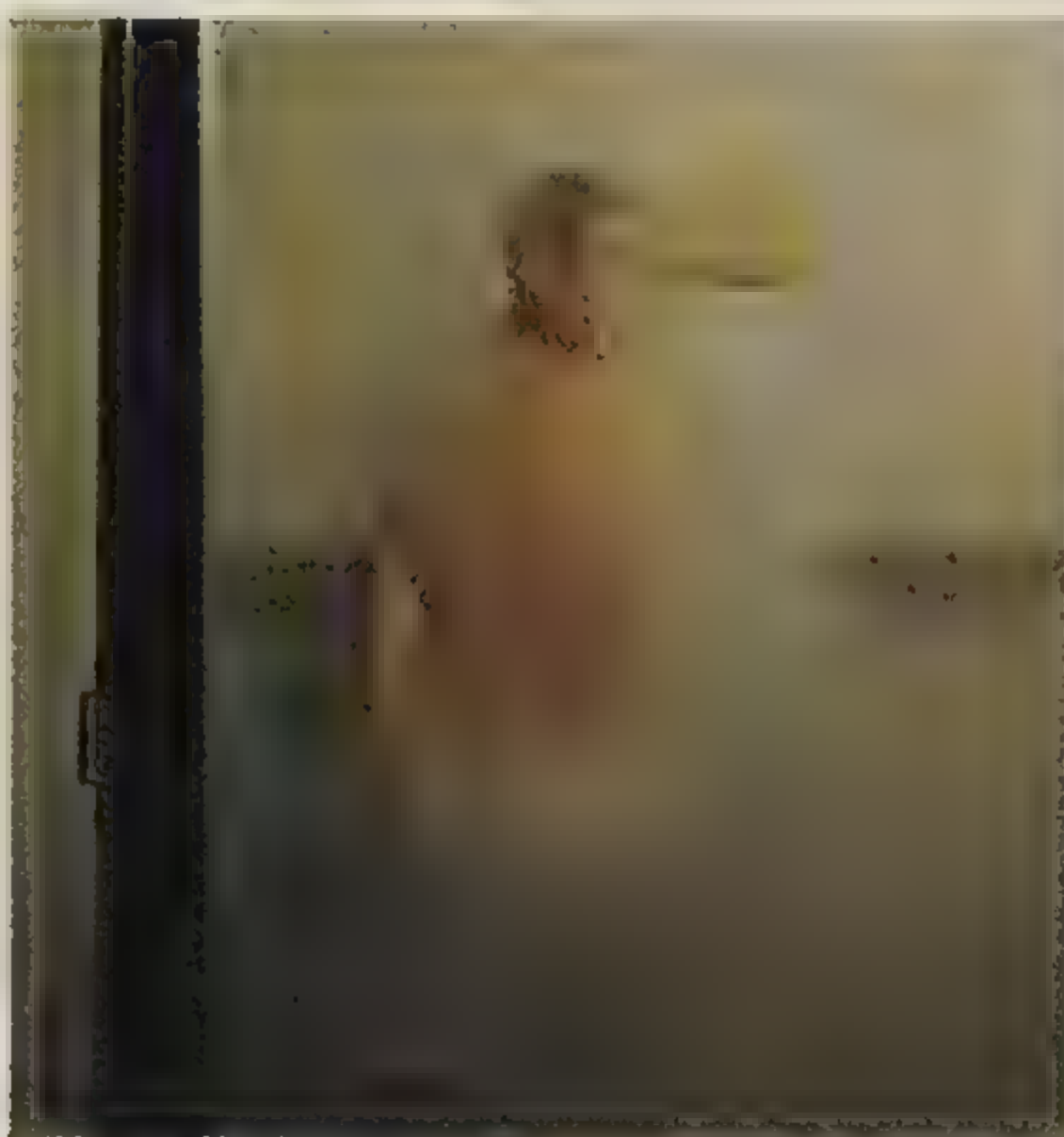
. . . for muscle tone and peace of mind. Water soothes, so if you can't swim, walk in pool or sea up to your shoulders

Massage from the right hands is better than plain rest when you feel "worn out," relaxing nerve endings, skin, and muscles; increasing circulation throughout the body.

relax

. . . with a massage, inhibiting sensory spots, calming the body

Right: She's on her head for health. On her face for good looks: Helena Rubinstein's Skin Life Deep Moisture Makeup in Good Tawny, Skin Life Deep Moisture Lipstick in Sunbaked Brick. Coiffure, Lee Tanaka of Vidal Sassoon; makeup, Way Bandy. Photographed at La Costa Hotel and Spa. Accessories, next to last page.



BEAUTY
NOW



Beauty that's good for you

SLEEP

AND YOUR SKIN

The hours you sleep can be the worst hours for your skin. Who says so? The research chemists of one of the largest and most prestigious cosmetic companies in the world. For the past year they have been studying what happens to your skin when you sleep in an environment that is drier than you are. Unless you sleep in a Puerto Rican rain forest, the chances are that every night your skin is robbed of moisture by the environment, so that every morning you wake up a little drier than you were yesterday. The American woman's skin suffers from the most punishing environment, with constantly changing temperatures inside and out, temperatures that would shrivel the hardiest plant. Constant "watering" with moisturizers hopefully goes on during the day; but as time goes by, it appears that what evaporates overnight isn't always all replaced . . . and a dry skin wrinkles easily, is old-looking. *What is the solution?* There's a brand-new one from the research lab and it makes sense: a night cream offering *protection*, as opposed to the old-fashioned night cream offering *nourishment*. That idea fell down because in order to add anything to the skin so many additives were in the formulas, of necessity, the creams were heavy, tacky, *visible*. This new type devised by Charles Revson for Ultima II and called Moisture Renewal Creme doesn't attempt to add anything other than a "block" against the environment and so moisture loss, working in the same way that a sun-block works, providing a hefty screen against the damaging rays of the sun. Through an advance in technology, a gel system holds this special formula together so lightly, it's fully utilized on the skin, leaving no waste (so no visibility), yet so strongly it protects all night, however early you go to bed. The chemists feel strongly about this product, but they were quick to point out that *any protection* on the skin at night is better than none, including butter or petroleum jelly! The skin needs to go to sleep with *security*, knowing no moisture loss will take place in the dark.



rest...

in the sun—but only in short sessions when infrared rays (felt as heat) nourish skin and other organs, reducing tension and fatigue. Too much exposure and ultraviolet rays burn. Cover up hair and eyes, too, as hair can get burned and eyes strained with too much glare.

THE DOCTOR'S COMMENT

From Dr. Richard J. Wyatt of the National Institute of Mental Health

Suppose you had no clock, no clues on the passing of time, were free to work, play, eat, and sleep at will. Would you sleep as regularly, and for the same lengths of time, as you do now?

Sleep scientists in England tested people who, in a cozy homelike environment deep in a cave, lived sometimes for weeks, sometimes for months with never a hint of the time. In some ways, their bodies responded to the rhythm of days; but sleep was the strangest rhythm of all. Often, the cycle would consist of a long sleep of 18 hours or so; then a still longer period of waking activity, lasting perhaps 24 hours; then a short, 5-hour sleep, before repeating the long-day, long-night rhythm. The test subjects mistook the shorter sleep for a brief afternoon nap. This certainly releases the latch on the idea of a regular, 8-hour sleep pattern; and, in fact, as Dr. Richard J. Wyatt tells us, "Normal sleep requirements can vary all the way from 3 hours a night to 11 or 12."

"Most people have insomnia at some time in their lives," says Dr. Wyatt. "But the problem usually has a cause, such as illness, poor sleeping conditions, or emotional stress. When the cause is relieved, the insomnia goes away. Chronic insomnia, however, is a real problem with no proven cause. We doctors can treat only the symptoms." Since Americans spent more than 30 million dollars last year on over-the-counter sleeping helps—not counting prescribed

sleep medicines—insomnia is indeed a trouble.

Dr. Wyatt's ways to relieve insomnia:

1. Poor sleeping does no known physical harm; insomniac persons should stop worrying, because worrying is the greatest contributor to sleeplessness.

2. Get plenty of exercise, enough to produce a mild exhaustion—but do it several hours before bedtime.

3. Never eat a large meal before retiring. Always eat several hours before.

4. Before you turn out the light, do something calming; read a magazine, or listen to music.

5. If you absolutely cannot sleep, don't stay in bed. Get up, go sit in a chair, and read.

6. Don't sleep in an overheated room (terrible for your skin, too). If the air is too dry, use a humidifier. Try to screen out noises.

7. Avoid any stimulants such as coffee or tea during the evening.

"Not only is there very little evidence that over-the-counter sleeping pills work but most of them contain scopolamine," says Dr. Wyatt, who heads the Laboratory of Clinical Psychopharmacology at the Institute. "This substance causes confusion and loss of memory when doses are moderate. In heavy doses, it can cause breathing to stop. And a special hazard is that, under the confusion and memory loss caused by the first dose, one may take more pills and get in serious trouble." —MELVA WEBER

Above: Scarf by Echo Scarfs. Eugene sunglasses. Right: Barely strapped white nightgown with tiny ripple edgings by Olga; of nylon crêpe. \$16. Bloomingdale's; Garfinckel's; Burdine's; Swanson's; Goldwaters; Bullock's. Hair, Maury Hopson. Makeup, Way Bandy. Photographed in London-Marquis, Inc. showroom (Jack Lenor Larson fabric), West Hollywood, California.

FRANCESCO SCAVULLO

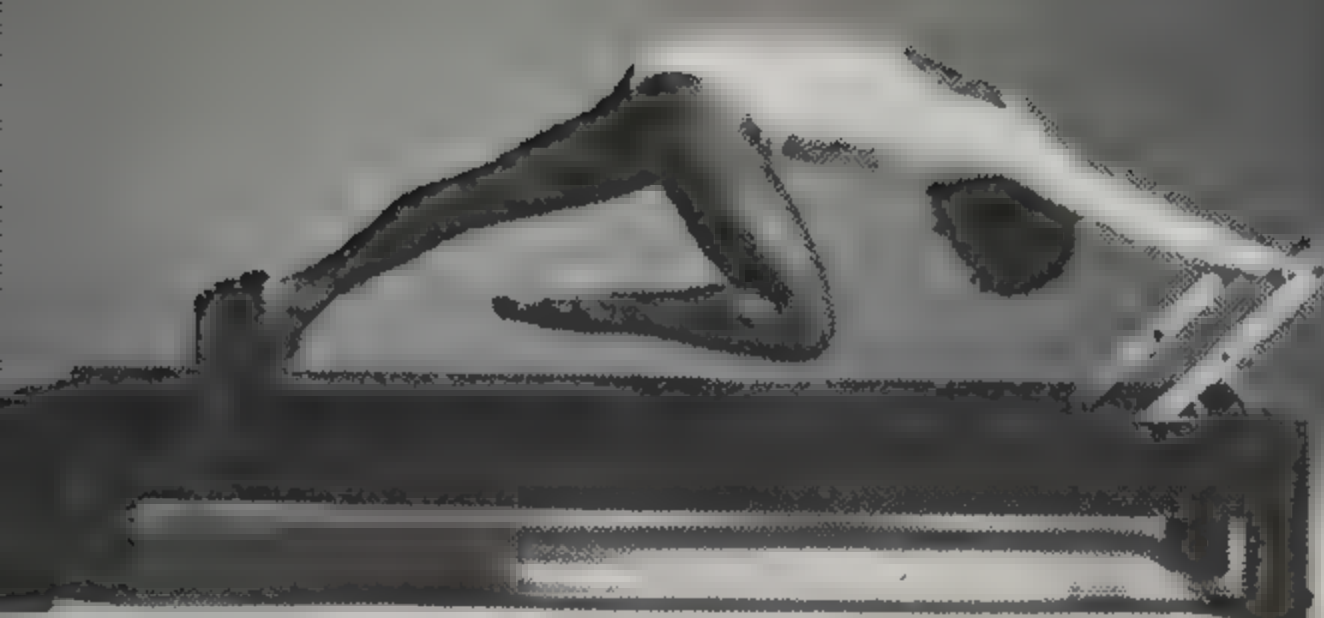


THE BENEFITS OF BETTER BREATHING

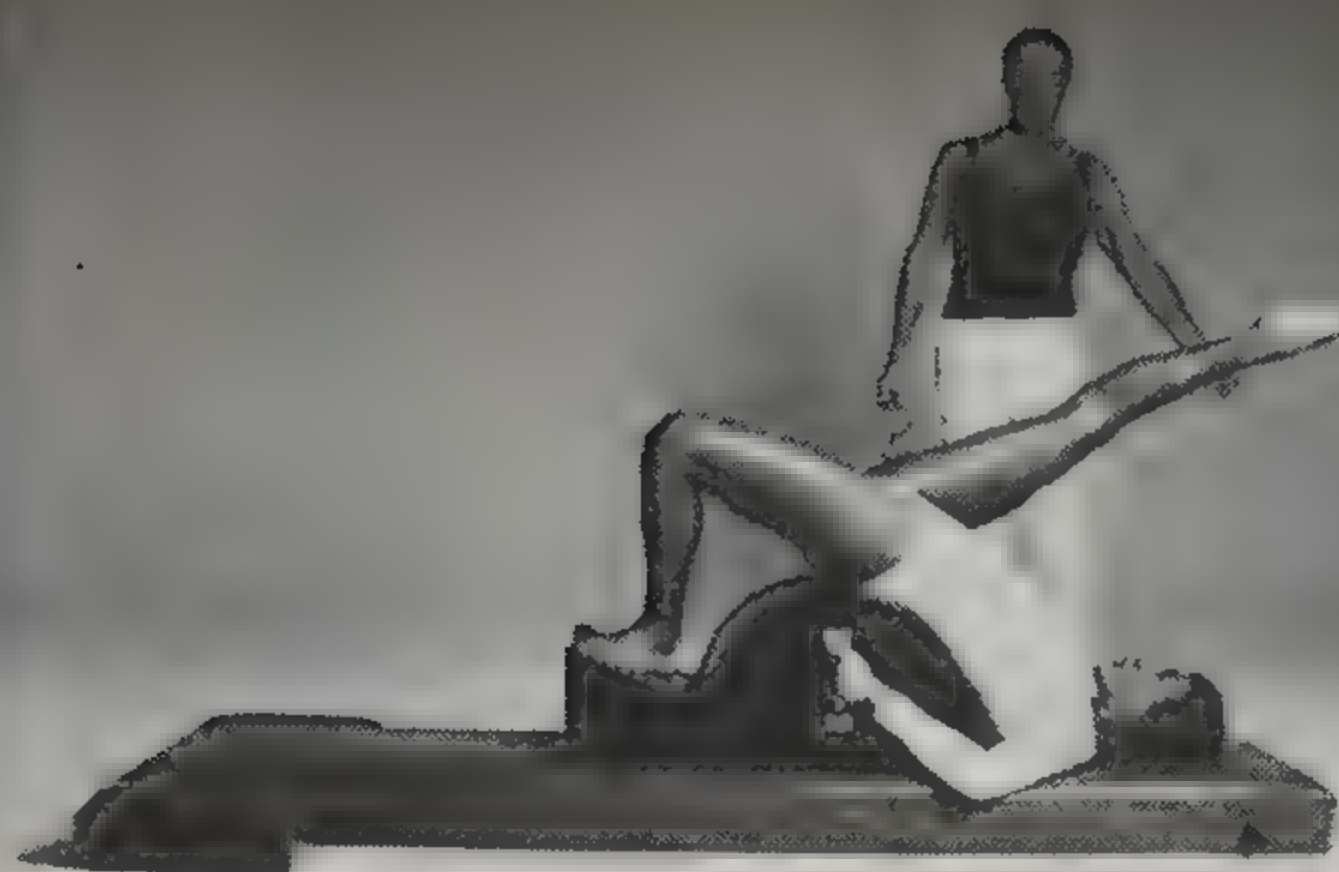
"Exercising" the breath is all part of exercising the body at Ron Fletcher's body controllogy classes in Beverly Hills, California, where a variety of specially designed equipment is used for shaping up. Ron believes that without correct breathing to oxygenate the blood stream and stimulate the circulation no exercise can be totally beneficial. "We normally breathe so stingily our energy goes way down," he says. To obviate this, he has devised what he calls a "breath mill" to help students, "many of whom have never been put in touch with their thoracic muscles, so important in breathing." Above, dancer Paula Kelly uses the "breath mill" before demonstrating the exercises on these pages. First, she breathes in to a count, then exhales slowly through a straw placed in the "mill" which reacts to the air like a miniature windmill. Paula is seated on the floor with her elbows up, stomach concave, one leg bent forward, the other bent back—this posture allowing the body to make full use of its breathing mechanism. With practice the breathing count is increased and—Ron Fletcher says—the body gets stronger.



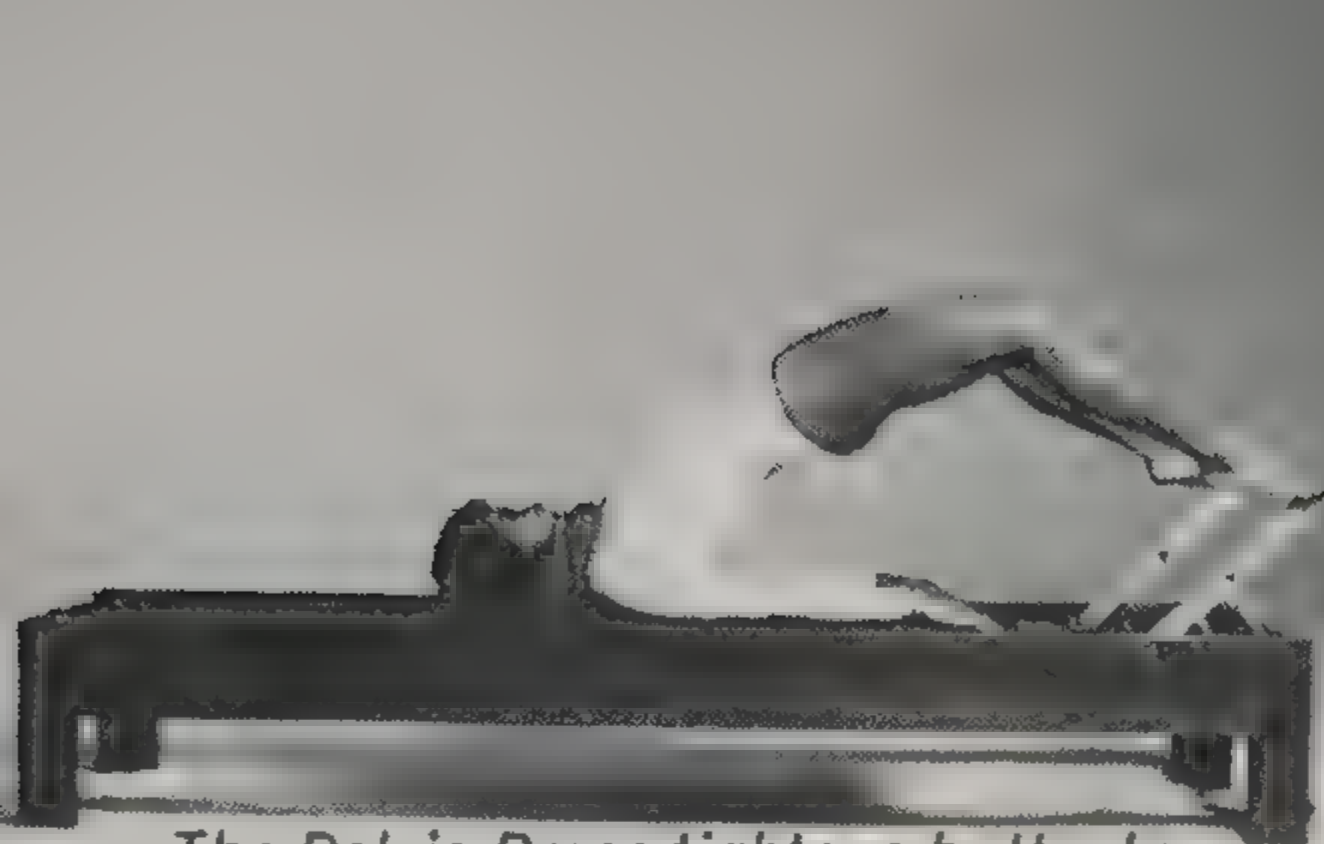
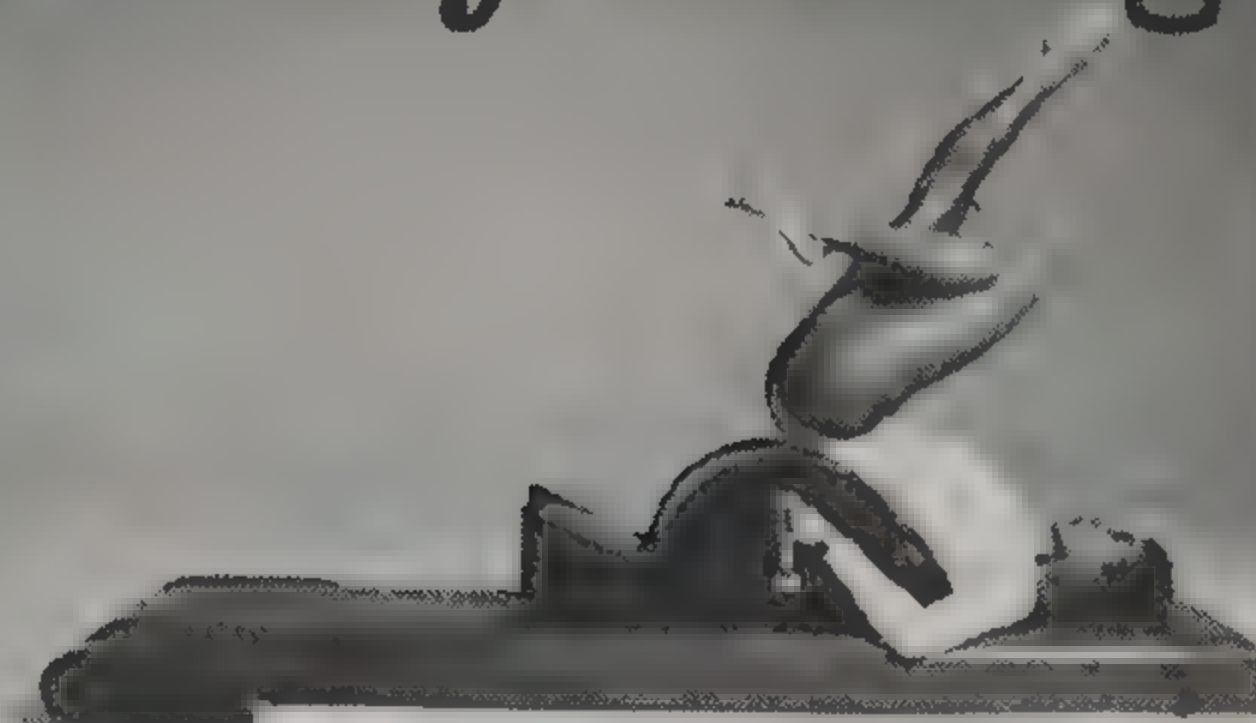
The Pelvic Stretch carried out on the "Reformer" machine, specially designed for eighty of Ron Fletcher's exercises.



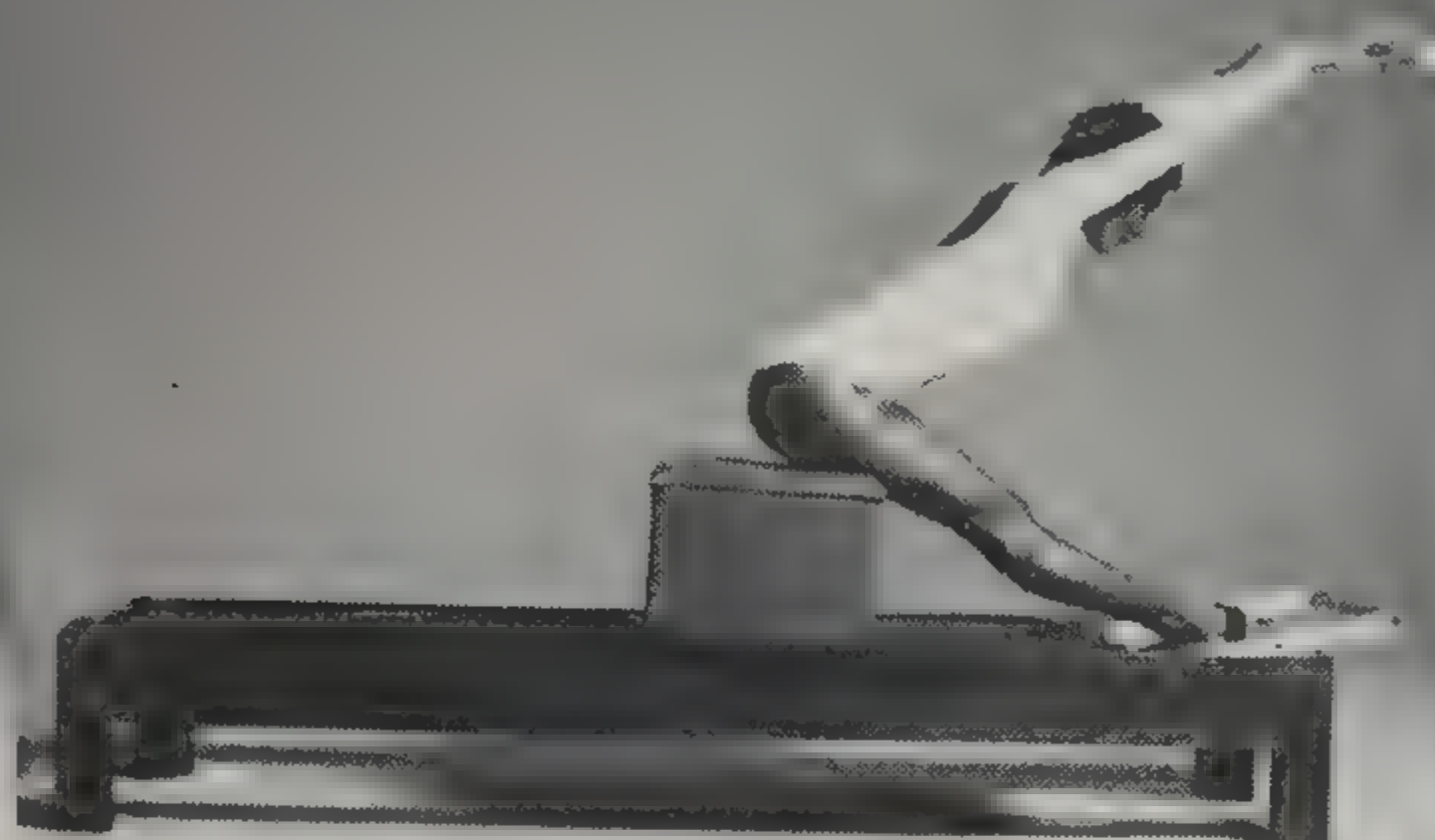
Standing Stomach Pull for abdominal muscles, overall toning of legs, back.



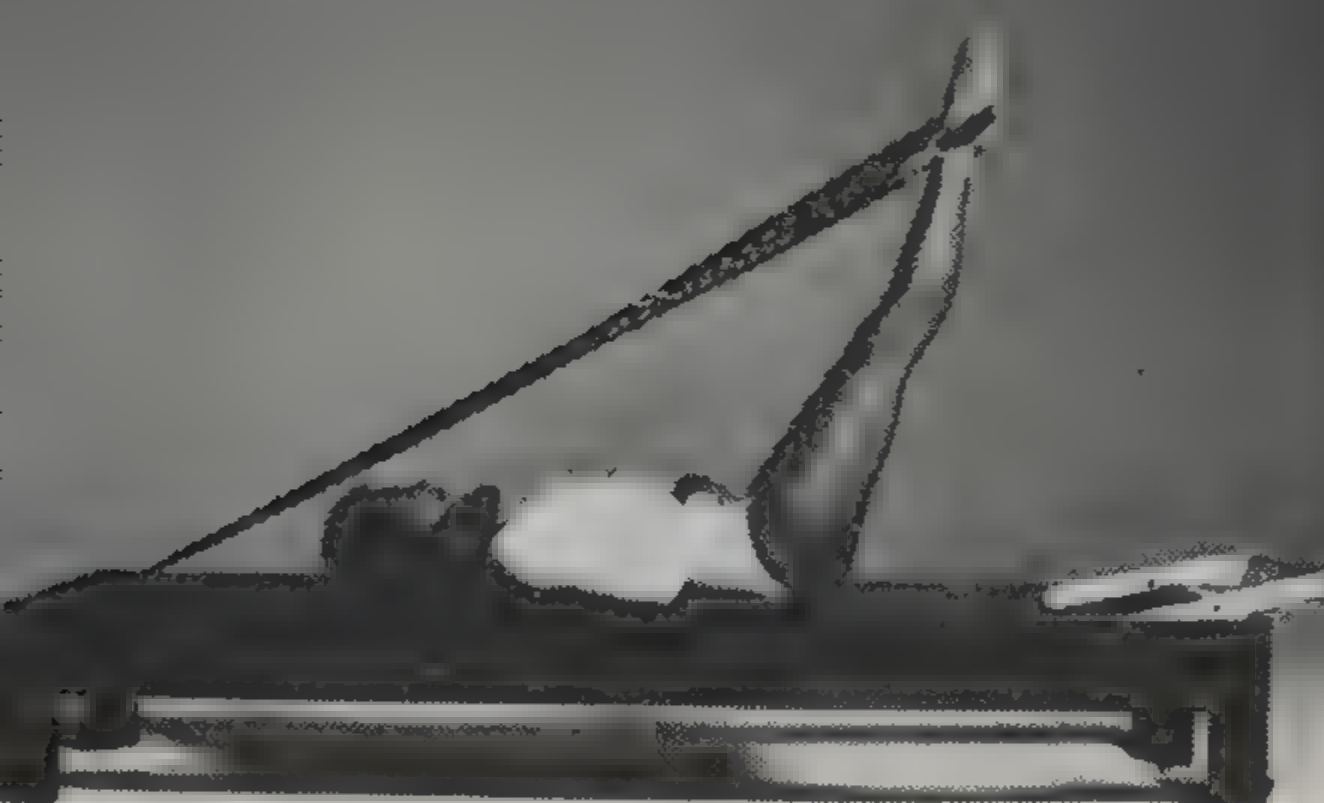
The mat exercises have been devised to firm all leg muscles, especially the inner thigh—at the same time, they "tone" the entire body.



The Pelvic Press tightens buttocks, firms, strengthens abdominal and lower back muscles.



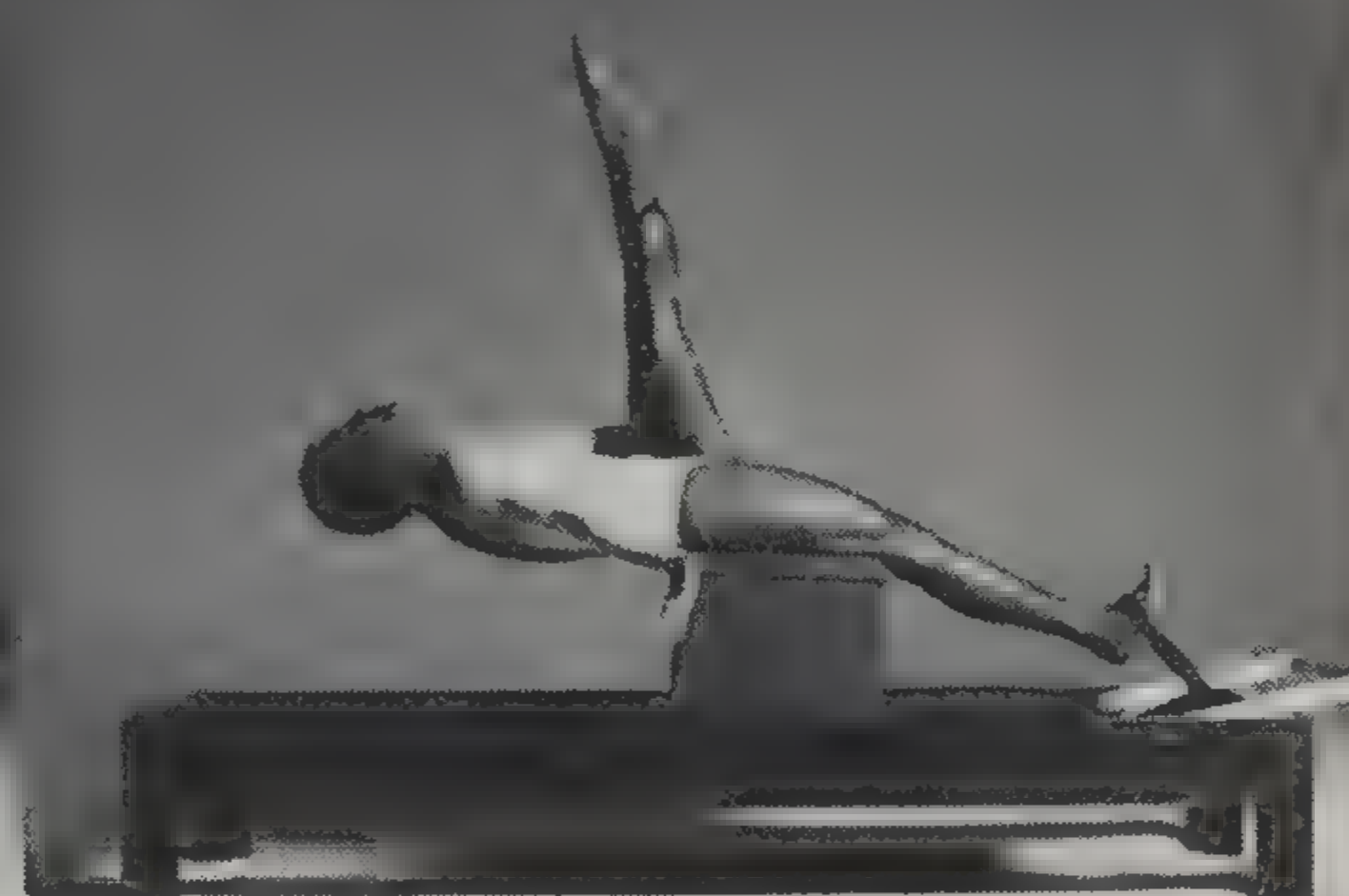
The High Back Arch with the Long Reach compresses the discs and vertebrae with greater blood flow through the spine, thins out waistline, tones shoulders, upper back.



The Long Spine Stretch strengthens abdominal muscles, tightens inner thigh to the crotch.



The Climbing Tree works through the Achilles tendon for the maximum flexibility of back and legs, improves coordination, relies upon the correct rhythmic breathing.



The Pelvic Stretch, left, works on every part of the body, through a natural kinetic movement. Paula kneels on the "Reformer," hands on metal bar, bare feet on upholstered supports. She pushes back with feet, tightening buttocks as Ron massages her spine, one vertebra at a time to increase blood circulation. **The Standing Stomach Pull** stretches tendons correctly to the buttocks and back. Paula raises one leg high, balancing with hands on bar, keeping head up, lowers leg to bend as low as possible without touching "Reformer," arches back, then repeats with other leg—raise, bend. **The Mat Exercises** involve a barrel, too, with handles that Paula grips as she stretches back over the barrel, head resting on mat. With one leg bent, she swings the other back and forth, inhaling to a count of three, exhaling, repeating with the other leg. Next, still holding the handles, she "cycles" in the air—all to firm leg muscles, especially the inner thigh. **The Pelvic Press** needs, but also increases, strength. Paula places feet apart on metal bar, lying flat on back. With head, shoulders, arms flat, she raises buttocks, pushing pelvis toward ceiling, holds, relaxes, repeats. **The High Back Arch With the Long Reach** uses another piece of special equipment, a large blue box which, placed on the "Reformer," Paula sits on, holding a bar in her hands, her feet slipped into straps. She arches forward to bring bar to toes, keeping legs and arms straight, then swings back until her body is almost horizontal, holding the position to a count of five, before sitting up to relax, then repeat—all to make spine more articulate, providing an additional blood flow there. **The Long Spine Stretch** is literally carried out with the help of long straps that hold Paula's legs as she moves them forward, then as high as she can with legs apart, stretching all vertebrae and discs up spine, through the neck. **The Climbing Tree** uses the blue box again. Paula leans back on it, lifting her left leg, "climbing" up it with both hands until one reaches the foot which she stretches toe by toe. She repeats the movement with the right leg before arching back, one foot in straps for balance, the other lifted high, pointing toward ceiling, shoulders, arms off the ground. Note: Before starting these, or any other exercises, check them with your doctor.

THE DOCTOR'S COMMENT

from Dr. Allan J. Ryan, professor of rehabilitation medicine, and physical education, University of Wisconsin

Dr. Ryan knows muscle tone. Surgery-trained, he made physical education his life work as a professor at the University of Wisconsin in Madison. His thorough new book *Sports Medicine* (Academic Press) tells how physical education is applied to preventing disease, restoring the sick and injured, maintaining the strong. "When you put a muscle at rest, lying down, holding still, immobilized by a splint or cast, it immediately begins to lose its tone," Dr. Ryan told *Vogue*, "but resuming muscular activity will bring it back. If you stay in bed with a cold for only one day, you feel somewhat weak when you get up. If you have surgery and stay in bed for weeks, you may need help to get on your feet. You've lost your muscle tone. This is why today surgeons are likely to order patients up and moving on the first day or even the same day as surgery—and that includes heart-attack patients."

Dr. Ryan's suggestions to keep muscles in tone: Keep jangling around loosely; continuous movement, not jumps, jerks, or twitches, is marvelous for muscle tone. Never stand still or sit at a cocktail party; move about, seeing everybody—standing still slows the leg circulation, and tires you quickly. Dance and go in for developing muscular strength through sports. As muscle strength increases, so does body flexibility. As demonstrated by scientific studies at the University of California, women can greatly increase their muscular strength without increasing muscle bulk . . . in men, it's the male hormone that causes the bulking of muscles. With increased strength, concludes Dr. Ryan, come balance, grace, and spring!—MELVA WEBER

DIETING BY EYE

Learn to "see" calories instead of counting them; start with these life-size measured portions

Using your eyes in place of your calculator is the slickest way to stay on a diet, whether your aim is to lose pounds, gain health, or maintain a good body in top condition.

To raise your consciousness about how much you really are eating, compare your "average" serving of strawberries or peas to the ones on these pages (they're dietitians' plastic models, show the exact sizes of calorie-counted portions). Go to your butcher and have the meat you buy cut into 4-ounce portions (store it that way in your freezer), giving you 3 ounces when cooked. Do the same with fish. Have cheese cut in 1-ounce pieces, or consult the weight on the label and portion the cheese yourself. Make sure you know just how many ounces the milk, juice, and wine glasses you use really hold.

Once you have educated your eye, you'll be able to select the calorie-right servings of the foods you need (at home or in a restaurant), make substitutions that don't upset the balances—nutritional and caloric—without tedious mathematics. On page 196, you will find lists of "exchangeable" foods; portions from these lists can be substituted almost at will in the sample diet, as long as you are careful to replace the food you drop with one that comes from the same category.

If you like 1 ounce of caviar (it's very nourishing) better than 3 ounces of tuna fish—make the change. If you'd rather have Champagne for breakfast than toast—do it, but be sure you get bread's nutrients some other time. Switch-dieting works not because each and every "exchange" is identical to its mates but because over a period of time their benefits balance out.

One more tip: a nine-inch dinner plate makes right-size portions look generous; don't let old-fashioned eleven-inch china trick you into eating past your limit. You might even cut out these "paper doll" foods, arrange them on your new plate to use for eye-training.



Chicken,
3 ounces:
81 calories
(meat exchange)



Peach, medium:
38 calories
(fruit exchange)

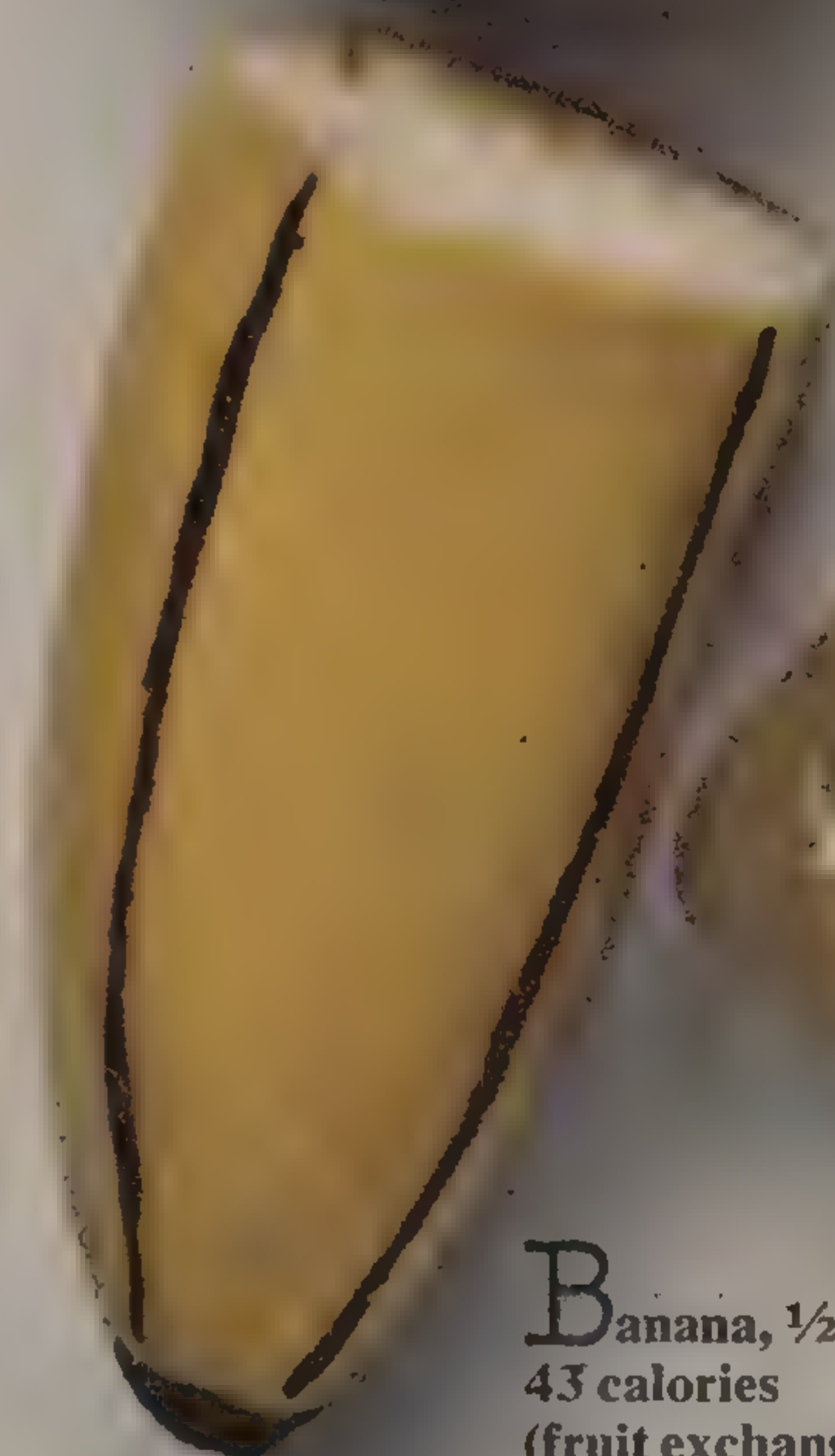


Tomato slice:
8 calories
($\frac{1}{4}$ vegetable exchange)



Bacon,
1 crisp strip:
45 calories
(fat exchange)

Grapefruit, $\frac{1}{2}$:
40 calories
(fruit exchange)



Banana, $\frac{1}{2}$:
43 calories
(fruit exchange)



Fish, 3 ounces:
66 calories
(meat exchange)



MEAT EXCHANGES, CARBOHYDRATE EXCHANGES, VEGETABLE EXCHANGES, FRUIT EXCHANGES,

Strawberries (raw),
1 cup:
55 calories
(fruit exchange)



Peas, ½ cup:
80 calories
(vegetable
exchange)



Roast beef, 3 ounces:
114 calories
(meat exchange)



Egg, poached:
75 calories
(½ meat exchange)



Bologna, 2 slices,
1 ounce:
100 calories
(meat exchange)

Begin with
this day's
worth of
balanced,
low-calorie
menus; for
variety,
substitute
portions of
matching
"exchange"
foods

menus

*Approximately
1200 calories a day*

BREAKFAST

- 4 ounces orange juice
(or 1 fruit
exchange)
- 1 egg—soft-boiled,
hard-boiled, or
poached but not
fried (or ½ meat
exchange)
- 1 slice toast (or 1
carbohydrate ex-
change) with 1 pat
butter (or ½ fat
exchange)
- 8 ounces skim milk
(or 1 skim-milk
exchange)

LUNCHEON

- 2 ounces Brie (or ⅔
meat exchange)
with 1 fresh pear
(or 1 fruit
exchange)
- Vegetable salad
chosen from "eat
all you want" list
- 1 tablespoon French
dressing (or 2 fat
exchanges)
- 1 cup *plain* yogurt
(or 1 skim-milk
exchange)

DINNER

- Tomato juice, as
desired (or all-
you-want soup)
- 3 ounces pheasant
(or 1 meat
exchange)
- ½ cup wild rice and
mushrooms (or 1
carbohydrate
exchange)
- 1 cup steamed aspar-
agus, with lemon
(or 1 vegetable
exchange)
- 6 ounces dry white
wine or Champagne
or
- ½ cup ice cream (or
1 carbohydrate
exchange) with
¼ 6-inch cantal-
oupe (or 1 fruit
exchange)

KEITH TRUMBO

Fashion that's good for beauty



Khaki—the whole genre of green-y, brown-y fatigue colorings—the newest, chicest on the beach. A color that works for everything this season from the tiniest bikini to the longest cover-up. But making it work for you takes a little know how—khaki is one color that doesn't wear itself. It's best with a tan, with bare skin. And with makeup—a strong, summer makeup that adds a whole new sense of drama to beach dressing. Makeup based on natural no-color colors: brown-touched, desert-y colors you could, but shouldn't, get from the sun. The result, a strong, real makeup such as Margaux wears here...with khaki...with a small scarf-wrapped head—one of the prettiest ideas ever for hair in summer....**The ultimate bareness**, top left: the bikini—the best bathing suit for the best bodies. Meaning: taut midriff, flat stomach, good legs (see page 129 for a how-to). With a knotted bandeau top, by

Monika for Elon. Of nylon and Lycra (Darlington fabric). About \$18. At Saks Fifth Avenue; Woodward & Lothrop; Jordan Marsh, Florida; Kaufmann's; Harzfeld's.

... **Legs, legs, legs!**—if you want to show them, you want the right kind of shorts—top-of-the-thigh-short shorts—you see one long unbroken line of leg. The new khaki shorts, above right, with tiny side slits, matching skivvy top. D.B.A. by Theodore, of rayon (Jasco Fabrics). Shorts, about \$32. Top, about \$34. At Lord & Taylor; Country Club Fashions.

All bareness and cover when you want it—the bikini that comes with its own matching skirt, below right—perfect sun protection...perfect for going to lunch or drinks at the pool, for anytime you're on the beach and not in the water! This khaki terry string bikini with its own wrap skirt...and the added charm of a scarf-wrapped head. D.B.A. by Theodore. Of Orlon and Dacron (Southern Silk Mills). Bikini, about \$22; skirt, about \$38. At Henri Bendel; Ultimo; Baliet's. **Of all the ways to be covered on the beach, one of the prettiest**, far right above—the long loose khaki terry beach dress with little shirred sleeves, deep plunging neckline. By Dorothee Bis. Of cotton and polyamide. About \$70. Saks Fifth Avenue; Neiman-Marcus. Accessories, both pages, next to last page. Both pages photographed on the beach at La Costa. Hair, Lee Tanaka of Vidal Sassoon. Makeup, Way Bandy.

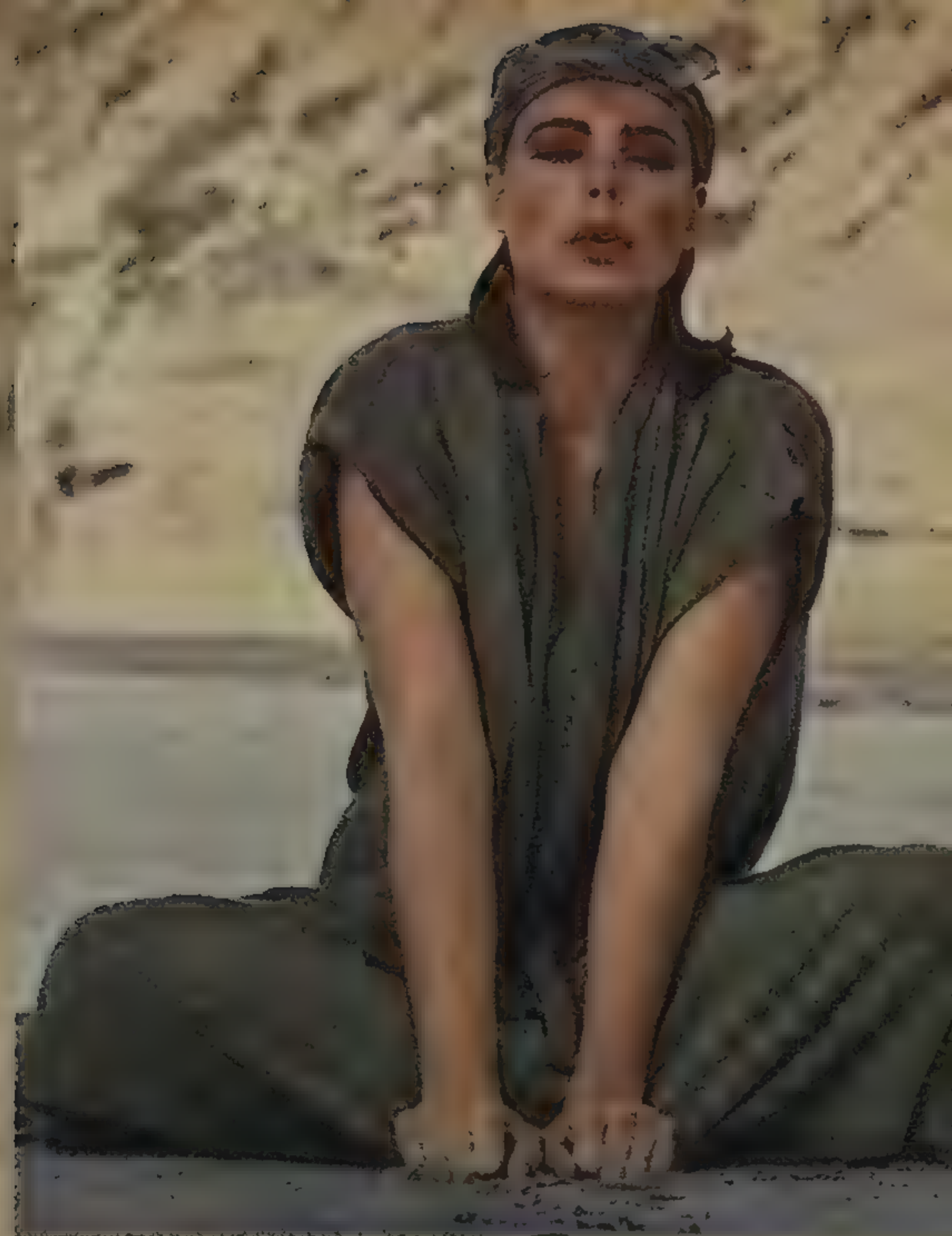
BEAUTY PLUS: Someone who's been giving a lot of thought to makeup for khaki—and all the other brown-touched colors for summer—is Estée Lauder. And her news is apricot—a natural shade with a softness and sunny disposition that makes it very easy to wear—it's an instant brightener! There's a whole new range of super-pretty apricots—she calls them Early Apricots—from the palest pale apricot to a gutsy, almost-bronze shade—Sun-Tanned Apricot in the Soft Film Compact Rouge—one of the strong sun makeups you're looking for now. With it, Re-Nutriv Lipstick in Apricot Honey and Apricot Mousse Finishing Color—a whipped cream of a foam that sets all the other apricots glowing like mad!

FRANCESCO SCAVULLO



khaki

with bare tanned skin



...a small wrapped head...a strong makeup-beautiful!




The prettiest way to tan for this season's bare necklines, top left—the strapless white terry beach dress. You get sun where you can show it off later—without strap marks—everything else is covered. Of cotton and Du Pont nylon (Gloversville Mills fabric). About \$38. Carol Horn for Bendel's Studio; Neiman-Marcus. . . . Don't forget about your legs, if they've been out of the sun all year, they need to be eased in gently. **The perfect cover,**

left—cool, loose-legged drawstring pants in white—quickest thing you ever pulled over a bathing suit! By Lois Anderson for Tannerway, with a white terry T-shirt. Pants, about \$38; shirt, about \$18, of Orlon and Dacron (Claridge Knits fabric). At Bonwit Teller; Higbee's; Marshall Field; Bullock's.


. . . A glimpse of bare leg, directly above, through a little wrapped skirt—the prettiest kind of summer look. Here, in sharkskin with a white knit T-shirt. HBW by Howard Wolf. Shirt, of cotton and polyester, about \$17. Skirt, of Arnel, polyester, nylon, and flax (Bloomsburg Fabrics), about \$32. At Parisian, Birmingham; Isabella Gerhart; Lichtensteins. . . . Next to a

instant beauty treatment for bare tanned skin....

Fashion that's good for beauty



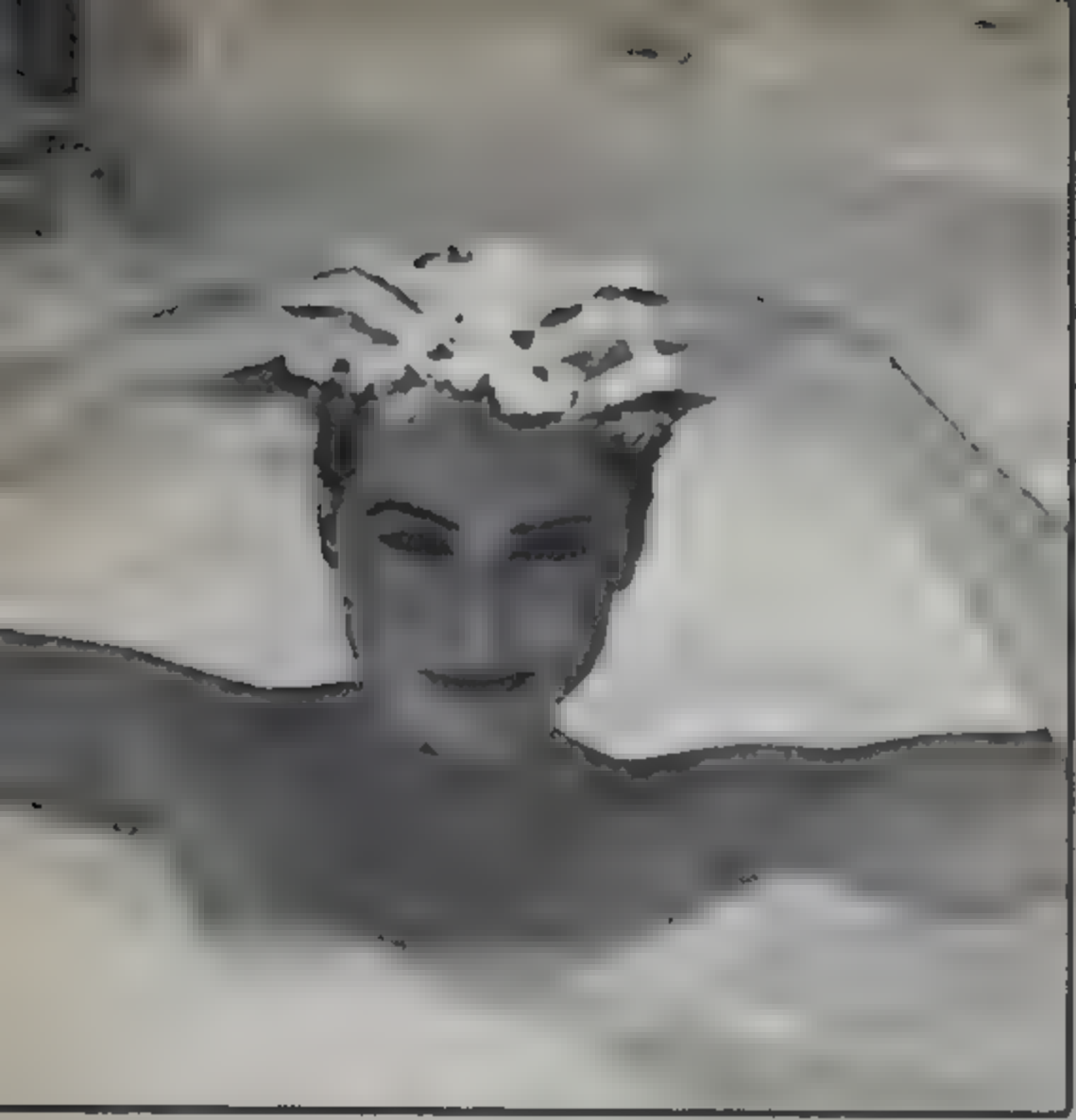
bikini, the leggiest, raciest look on the beach, above—neat little short shorts. In white terry with a new white terry accessory—the beach “muffler”—for drying off, covering up, storing away sun essentials in the roomy pouch pocket. From Blassport. Shorts, about \$20; muffler, about \$30. Of cotton and polyester (Cannon Mills fabric). Altman's; Kaufmann's; L. S. Ayres; Jordan Marsh, Florida; Balliet's....**The sleekest line on the beach, right—the smooth, sleek line of a maillot—newer than a bikini! The white moiré body-revealing maillot, with cut-away sides, cut-away back criss-crossed by thin straps. By Going Places. Of nylon and Lycra (Liberty Fabrics). About \$22. At Saks Fifth Avenue; Hutzler's; Jacobson's; Jordan Marsh, Florida; I. Magnin. Both pages: hair, Maury Hopson; makeup, Way Bandy; sun scene, the Beverly Hills Hotel pool. Accessories, next to last page.**



BEAUTY PLUS: The look of summer skin—radiant, glowing, out-door healthy. It doesn't only come from the sun—Alexandra de Markoff's new sheer Formula Makeup IV duplicates the real thing and has the added bonus of protecting your skin from the elements. The natural-looking summer-skin colors include Tan, Bronze, Amber. To wear with them, Allevia Treatment Lipstick, which works the same way—with beautiful color that protects and moisturizes. Two new shades—especially pretty for summer skin—Pink Frost and Tomato Frost.

white!

Fashion that's good for beauty



BEAUTY NOW

What hair needs all the time—and more of in summer—careful shampooing/conditioning. Margaux, above, makes the point of a good massaging shampoo by lathering up in the whirlpool bath at La Costa. . . . Some of the nicest, gentlest ways you can shampoo come from a new L'Oréal line of treatments. Called Kerastase, it includes 4 hair baths and 5 special conditioners, all based on one premise: only healthy hair can be beautiful hair. If yours isn't as healthy as it should be—if it's oily/dry/damaged—ask your hairdresser about starting on your own Kerastase program. You can take the hair baths home to do-it-yourself between appointments. . . . For a La Costa treatment to do yourself, you can pick from a whole new line of products that take care of all of you. Especially nice (and very California!) in summer is Moisture Supreme—a liquid moisturizer enriched with avocado.

BEAUTY PLUS: The best skin idea is the treatment idea. Whatever makeup you're doing—a strong sun makeup or a softer look at night—it's not going to do what you want unless skin is in top condition. Now is the perfect time to investigate the services of two experts, Georgette Klinger and Evelyn Marshall, who can help you—and your skin—get ready for summer. There are Klinger salons in New York and Beverly Hills. Evelyn Marshall is in New York; her products available everywhere.



The most beautiful (most practical!) things to do for your hair in summer...when you need the most help and sometimes even a little camouflage. For out-and-out charm: the scarf-wrapped head. And for the best sun protection: the white cotton scarf (the scarf not to be without this summer—Echo's 27-inch square of thin handkerchief cotton—the perfect size for wrapping waists, throats...everything!...This page, the scarf folded in a triangle, twisted over and over, then wrapped and tied. With a few wispy tendrils, ears showing—enchanting! . . . Opposite: The scarf wrapped close to the head like a perfect little cap—the edges rolled and twisted, the top pulled flat over the crown, knotted in back. It's a whole other way to look on the beach—fresh, attractive, pulled together. Scarf: Echo Scarfs. About \$5, Saks Fifth Avenue.

wrapping



The look of a sleek, small head at night—the prettiest! And the perfect way to cope with hair that's been in the sun, in the water all day. Because: it's done with wet hair, combed back and over to one side—absolutely smooth, then just pulled out in a “tail” at the end. With the all-time summer hair-saver: a fresh flower tucked behind the ear. Margaux's hair combed by Maury Hopson; the extra-pretty highlights throughout these pages added by Aida Grey. Makeup by Way Bandy.



Pretty on a summer day—hair brushed smooth and neat, with the flirt of long, peek-through bangs. What it takes: quick blow-drying, brushing. And a terrific blunt-cut hair-cut that makes it all possible. Accessories, next to last page.



and other

FRANCESCO SCAVULLO

beautiful ideas for your hair



Bare midriff, bare shoulders—Galitzine's bandeau-top printed dress for evening.



One-shoulder bareness—Saint Laurent's evening "saron" in a brilliant print.



Dior's slip-top dress revealing a beautiful décolletage...shorter hair revealing the nape of the neck.



Super feminine—the look of a bare back framed by a deep ruffle at Saint Laurent...the look of hair held off the neck with a flower.



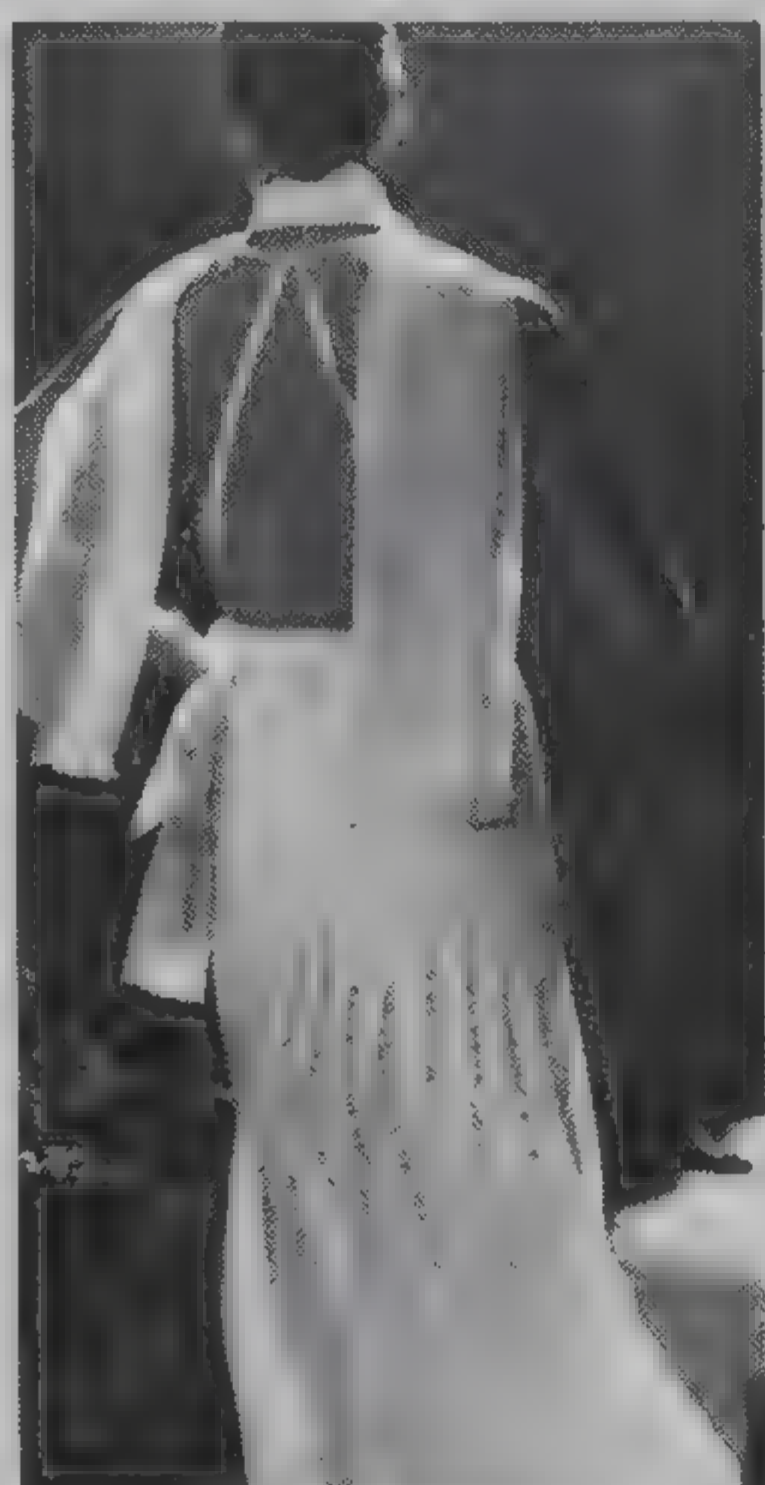
that reveal skin...the look of a small,



Galitzine's white silk jersey cut away to bare shoulders... plus. Smaller-fitting hair to bare the nape of the neck.



The seduction of bareness for day—Saint Laurent's body-revealing—back-revealing—jersey with criss-cross straps.



Givenchy's slip-top evening dress—the strapped bare back... the small twist of hair with it.



Saint Laurent's halter dress—the barest back... the shortest hair, sleek to the head.



At Givenchy, deep wide V's of bareness front and back... the small knot of hair wrapped in dazzle.



The bare back for day—Givenchy's slip-strap flower print.



At Cardin, the most plunging halter neckline—a tear-drop of bareness to past the waist front and back.

From New York to Paris to Rome, the neckline is news—the prettiest, most revealing... most seductive necklines in years. The allure of off-the-shoulder bareness... of hair that clears the nape of the neck in back... of white against gleaming summer skin—John Anthony's beautiful oversized top for evening, with elasticized smocking, soft full sleeves, and a long matching skirt smocked over the hip. Nyesta dress of Antron nylon (Gloversville Mills fabric). About \$160. Bonwit Teller, Nan Duskin; Lillie Rubin-South and West; Claire Pearone; Stanley Korshak; Bullock's Wilshire. Hair, Maury Hopson. Makeup, Way Bandy. Background, the Lanai Room, Beverly Hills Hotel. Accessories, next to last page.

BEAUTY PLUS: The more skin showing, the more care you want to take of the skin that shows. One of the nicest ways you can do it—Dior's Crème Extra Riche from the Hydra-Dior line of moisture treatments. Very gentle and soothing, it's perfect for softening, silking up the extra-tender skin of the neck.

necklines

neat head—key to the new bareness all over the world!

a new kind of body dressing

Is she, *right*, a prisoner of love? It's fact not fallacy that a woman will allow herself to be captured by one particular scent, although she will rarely be taken over by one cosmetic or even one hair-style. The wearing of one scent alone can become as much a part of a woman's behavior as the way she speaks, parts her hair, wears down her lipstick . . . and it's deliberate. She knows, by association, she leaves a trace of herself behind wherever she goes—her scent still lingering on the air. A man well aware of this is a man more aware of women than most—Karl Lagerfeld, who says about the clothes he designs for Chloë, "It is the body within my clothes that gives them form. . . ." Now he adds something more to that form, deliberately describing his first fragrance for Chloë as "body dressing"—to slip into before your clothes go on." A rich mélange of tuberose (Karl's favorite flower), honeysuckle, jasmine, and orange flowers, Chloë easily captures the imagination, the beginning of *any* attachment . . . Chloë, the perfume, now available across the United States, personifies Chloë clothes, because it is so essentially feminine. The long slip of a dress seen here, *right*, is a perfect example of Karl Lagerfeld's designing point of view—exceptionally feminine in black crêpe de Chine with tiny ivory flowers, almost off the shoulder in front and deeply décolleté at the back to allow the special new fragrance to follow all pulse points. . . . Exceptionally feminine hair here, too, emphasizing the shape of the head, caught into the most minute of chignons at the back. Dress, of Bini fabric, about \$795, at Elizabeth Arden Salons. Hair, Mod's Hair; Makeup by Jacques Clément of the Elizabeth Arden Salon in Paris.

HELMUT NEWTON



Suds-up about “Shampoo”: Do movie hairdressers have more fun?

BY BLAIR SABOL



Warren Beatty's movie *Shampoo*—showing the hairdresser as confidant, therapist, male sex object, and a latter-day Pygmalion—suggests that today's woman may be more dependent on her hairdresser than on her doctor, lawyer, accountant, or husband. After I watched Warren Beatty play a kind of lay-analyst/stud who's never too busy (in bed or out) to answer a call from one more woman, some ideas bubbled up in my brain about the changing role of male hairdressers in our culture. Beatty and coauthor Robert Towne managed to catch and combine the late 'sixties, Beverly Hills, and hairdressing into a perfect sociological sudsing.

It was in the mid-to-late 'sixties that the classic cliché of “fag hairdresser” was washed away from the scene. Male hairdressers were no longer dismissed as either modern-day eunuchs, or fanciful poolside fillers, or the perfect human hors d'oeuvres at any cocktail party. Often, they were acting as the best psychiatrists and faith healers to any and all earbender females. Up to that point, all I had heard were the same old recycled stories of the lady who had a standing 10 A.M. appointment every weekday with her “Raymond” or “Peter” or “Bruno,” while he had his standing weekend reservation at her Acapulco villa. Certain women claimed that certain stylists made perfectly charming and “safe” escorts. Frankly, I often imagined what a practical overnight it would be, with her spending the morning after frying the eggs and toasting the bread, while *he* heated the coffee and Carmen curlers.

I've personally always trusted the headliner importance of the hairdresser in my own life. The salon scenario never changes. Each time I'm kept waiting for forty-five minutes in a rotating plastic pump-up chair, usually dressed in a sashless leopard-print smock. But I'm the kind who never seems to mind and could actually get high on the aromatic atmosphere of hair spray and bleach. Horrendous, you say? Not really, because with luck I can land a stylist whose mind and mouth are as sharp as his scissors. (Although I admit there are few of those.) He ends up boosting my ego while bouffanting my banana curls. I always admire the talent and art that go into creating another person's inner and outer image simultaneously.

Now I realize all of that may sound foolish in the light of today's feminists who'd probably insist that their long madonna locks would turn into Shirley Temple curls at the mere mention of the word “hairdresser.” They would rather die than have a man finger their waves much less mess with their minds. At the same time, I've often wondered if Gloria Steinem does her own blonde streaking.

I'm not exactly hooked on hairdressers (I never went out with any of them; but that's 'cause they rejected *me*), however, I do know that whenever I travel to a new city, usually the best friend and contact I can make is the local hairdresser. He and the elevator operator know more about the town than any guidebook. After all, a beauty salon is its own kind of mission control center for communication.

I also know that my bimonthly hairdresser appointments are still the only dates I religiously refuse to break. (Though lately I've switched to a female hairdresser for the first time. So go figure that

one out.) Matter of fact, I once pulled a no-show at my dentist's when I had an impacted wisdom tooth—I felt a visit to the beauty salon would be more beneficial to my health. After all, what could replace a vigorous head-wash, a delicious dish at some juicy gossip, and someone who loves your Goodyear Blimp-of-a-face (or so *he* says). But most of all, how can you pass up the person who, after he's singed your last split end, tells you you look just like “Garbo at her greatest.” Particularly, when you know damn well that you could actually double for Quasimodo-on-a-good-day with a shag cut. Call it an exercise in superficial self-indulgence or a cosmetic cop-out, I say the results of my visit to my hairdresser are far better than the results of my visits to my dentist (who usually leaves me staggering about with a postoperative Novocain-ed lip and a blood-tasty mouth). Actually, my dentist is now considering taking up hairdressing, since he treats more women than men, and is usually kept waiting

(if not stood up) by so many ladies who blame their tardiness on getting hung up at their hairdressers'.

It was in the early 'sixties that I started to read of and to see hairdressers as stars. There was Kenneth, who became a Kennedy clan-digger

and got invited to The White House; Alexandre, who not only took care of Princess Grace, but got royal acclaim for Prince Rainier's sideburns. Most of all, I remember when Vidal Sassoon and his gang of “Crimpers” hit New York's shores on Madison Avenue in 1965. I personally feel that Sassoon was one of those responsible for taking the gay blades out of hairdressing.

I went to Alexandre's salon on the eve of my high-school graduation, and ended up having the biggest crush on the boy who sculpted the back of my head into the famous “V”. It was a major breakthrough in my attitude toward hairdressers, since I promptly asked him to my graduation prom and he promptly refused. (Probably because, in spite of my new head, I still hadn't mastered the mod mentality yet.) Nevertheless, my crimper crush continued to grow. And so did my weekly salon bills. I found myself utterly charmed with his Beatle haircut, his Liverpool accent, his wasp-waisted suits, and his high-heeled boots. (I frankly don't recall my rating on his intelligence.) But my biggest delight of all was watching him week after week with his dozen or more clients (all of whom looked alike, since he did the identical geometric cut on each head), all clinging to his mirrored station long after he had completed their final comb-outs. I knew then that the “allure of the coiffeur” era had begun.

It was not unusual for a girl in 1967 to spend most of her evenings frugging at some discothèque with (Continued on page 187)

Warren Beatty:
“There's a little bit
of hairdresser in
every man. It has to do
with the idea of
celebrating women
to the fullest”



Apart from celebrity, the women on these pages have one other thing in common: all three—Barbra Streisand, Mary Tyler Moore, Angie Dickinson—stand for a 180-degree turn from the old-fashioned concept of beauty as a vain, obsessive pursuit of perfection. They've neither the inclination to make themselves over into some abstract ideal, nor the space in their lives to "souffrir pour la beauté." They are in the new tradition of modern, good-looking women who work out a system of their own for maintaining their looks and their health—for making the most of what they were born with. . . . Here, three Star Systems.

Barbra Streisand

In a profession where the word superstar is bounced around as lightly as Ping-Pong balls, she is the genuine article—not just Box Office: the biggest female draw in the whole wide world. When Streisand's at the movies, everyone goes to the movies; when she makes a record, everyone buys it; and her TV ratings resemble election-night coverage (what could have been more fitting than to premiere *Funny Lady* in Washington with—for an appetizer—a TV special from Kennedy Center!) . . . To Barbra, *Funny Lady* is a turning point: in this film, she says, she is finally out of herself and into the skin of the character she plays—"I have a sense of me now . . . I don't need to assert it." It shows—and not only on screen: for the first time in years, she has changed her look. Hair, makeup, even fingernails—there is a new Barbra . . . and here she is.

HAIR The gentleness is what comes through first—her hair, once brown and worn straight, is now golden blond and ripples to her shoulders in soft, pre-Raphaelite waves. Not everyone could get away with it—it takes a lot of style, a lot of self-certainty. It takes a Streisand, and on her it's charming . . . she calls it "golden floss," and how it gets that way is pretty, too: "I put it up at night with a braid at the top of my head and tie it with two or three different-color ribbons. When I take it down in the morning, my hair is all set."

SKIN At one time or another, almost every woman who goes to the movies has envied Barbra's skin. With good reason. It is absolutely beautiful, glowing and poreless as a child's—and, until recently, when she spent a week at The Golden Door spa, something she's mostly taken for granted. "That was the first time in my life I have ever pampered myself—I put moisturizer on my face, I put moisturizer on my hands, I put eye cream all around. I don't usually have time to do these things. I just use soap and water . . . Neutrogena, as a rule. If my skin is breaking out I'll use oatmeal soap to dry it. Then (*Continued*)

Beauty secrets
of the

Stars—how they
see themselves



Barbra's new look—a ripple of "golden floss" waves and her monochromatic no-makeup makeup: lip gloss, a touch of brown and highlight powder for the eyes, and blush "where I get it naturally in the sun." . . . Barbra's hair, cut and colored by the Jon Peters Salon. For these pages, it was combed by Maury Hopson.



“The main thing is...
you go with what you’ve got”



*The Stars —
how they see themselves*

Barbra Streisand



The only real color Barbra ever uses on her face, *left*—a luminous, unblatant purple powder eye shadow, so subtle you're aware only of how blue her eyes look. (Stand-out color is no longer part of the Streisand repertoire—"I'm colorful enough without it."). . . . *Opposite page, in Balinese jacket*—her spring discovery to wear with blue jeans—Barbra and her new-length manicure, short enough to play the guitar in her next movie, *A Star is Born*.

“Long nails were for me when I wanted to be unapproachable”

(Continued) it gets too dry, so I switch to an apricot soap, or Dove, and put on a moisturizer—a hypoallergenic one, like Almay . . . I like the idea of pure things. My mother is in her sixties, and she has terrific skin. She used to get a honey-and-almond cream from a woman who made it at home in Brooklyn. I have a little jar of it . . . I'm saving it for when I get older.”

MAKEUP The difference between what Barbra does with her face now and what she used to do is the difference between the Barbra who used to make herself up with her brother's paints and call herself “the painted lady,” and the Barbra of today—the very together lady, who no longer needs a poster to let the world know she's here. She may sometimes use a purple shadow—the subtlest shade of it, to bring out the blue of her eyes—otherwise her new look is monochromatic and completely natural. Her everyday face is almost makeup-less—blush, a bit of brown edging her eyes, lip gloss—and takes five minutes. A full-scale makeup takes ten—along with the purple shadow, she may put mascara on her lashes and blend her eyebrows with an ebony art pencil (#2365) that she's never without—“It's also good for writing notes.” Because her skin, she says, is yellow in tone—and because “go with what you've got” is her credo—Barbra's makeup base, when she uses one, is Max Factor's Chinese. If she's tanned, she mixes it with Tan #1; if pale, with Cream #2. To keep it looking moist, she pats all over with cold water. . . . She has an uncanny sense of light and shadow—“I feel when the light is right, or when there's a funny shadow”—and she knows her bones: once when a friend was doing her portrait, she became fascinated with the way he built up her face on the canvas. Afterwards, she had him “paint” her face on her face—to learn the anatomy of it and how it responded to light and color. She learned well—today, she is her own best makeup expert. This *Vogue* sitting, in fact, for which Way Bandy did some of her makeup, marks the first time that Barbra has let any one do for her what she does so well for herself. She loved it—the only area of difference was textural, Way preferring fluid makeup; Barbra the dry, powder kind: “It never slides, even under lights. I used to check it in a mirror when we broke for lunch; now, I never even look. It's either very egotistical, or not egotistical at all . . . I'm not sure which.”

NAILS Her long, tapering nails, which used to take four hours to manicure, were cut to normal length for her next film, *A Star is Born*, in which she plays the guitar. As an experiment, she first cut only the nails on her right hand, “I found I could garden and cook. I could even touch someone's eyes . . . I could touch my own eyes!” Her left hand, she kept for jewels and “for when I wanted to be unapproachable . . . I don't like being that way, though I sometimes have to be.”

EXERCISE “I don't have time to do much, but what I do is concentrated. I work at home with Marvin Hart, and I walk for two miles three times a week. Also, for the first time I'm conscious of holding my stomach in . . . I have a sense of my body now.”

DIET Barbra's week at the spa ended a life-long affair with junk foods. Not without a struggle—“I was so sure I was going to feel deprived that, before I went, I stocked up on hot dogs and Cokes. But it was wonderful, and my skin was clear as a bell. It isn't a radical thing with me—the food there was organic, but it doesn't have to be . . . just good healthy food. The point is, if you know that what you're putting into your system is good, it makes you feel good about yourself.”



Barbra with Jon Peters, the man in her life—producer, director . . . everything.

*The Stars —
how they see themselves*

At a time when most TV producers wouldn't have given you a plugged nickel for another wholesome, pretty, pert-nosed ingenue type, Mary Tyler Moore, wholesome, pretty, pert-nosed—and knowing better—sailed into Saturday night prime time and locked it up. And she didn't do it on the dazzle of her smile; her special gift was to see that inside every dimply ingenue is an intelligent leading lady struggling to get out. Mary Tyler Moore not only got her out, she put her right at the top of the big-money ratings. Once a week, as Mary Richards, ex-high-school cheerleader, she gives us the ingenue as a real, honest-to-god grown-up woman—with a job, an apartment, love affairs, responsibilities, good days, bad days, and a humor that, like the real Mary's, is often unexpectedly wry and self-mocking ("The last time I was asked for an autograph, I just wrote Mary Tyler Moore and it got handed back to me with the words, 'Warm it up, sweetheart'.") . . . In short, what Mary Tyler Moore gives us is a human being . . . that 34-million other human beings wouldn't dream of spending Saturday without.

Mary Tyler Moore

**“It's very difficult for me not to smile —
I have a thing about my mouth”**

HAIR Most performers reconcile themselves to the idea that their hair is a sort of hostage to fame—if the lights don't get it, the constant re-styling and re-coloring will. . . . Mary Tyler Moore is twice blessed—her hair is good to start with, and her hairdresser is tops (“Joel Israel, at *Ménage à Trois*, does it for the show when we need several styles, and cuts it when it needs cutting.”). Medium-long and blunt at the edges, it is—says Maury Hopson, who did it for these pages—the best head of celebrity hair he has ever handled.

SKIN “Basically, I'm a soap, water, and Lubriderm girl. I use a night cream at night and a moisturizing foundation for day. And when I'm in the sun I use a suntan oil—either *Bain de Soleil* or *Sea and Ski*. Except for *Life Saver* on my lips, I don't bother with a sun block, though I probably should. If the facts were otherwise, I would be in the sun all the time. It makes me feel well, and look well, but the look is short range and the damage long term. I know I should also cover my hair with a hat in the sun, but I never do—I can't be restricted, even in the sun. My life is so very disciplined all the time that it's important for me to be unrestricted when I play.”

MAKEUP “I'm offhand and casual about makeup. Apart from base and a little bit of powder, it's mostly just eye makeup: I draw fine lashes, with an eye pencil, on the top and bottom of my eyes, and use brown mascara and a brown powder eye shadow. On my lips, just lip gloss—I never remember the name but it comes in a black tube and I think that Helena Rubinstein makes it.”



EXERCISE If there were an Emmy for best TV body, Mary Tyler Moore would take it away. Rounded without being voluptuous, slim but not skinny, it's what men call a sexy body and women call trim. She didn't wish herself into shape; she's been dancing all her life—still takes classes, in ballet and jazz. When she's shooting—which is six months of the year—a dance teacher comes to the studio at lunchtime and works (*Continued*)

Great look for a girl with great legs—Mary, left, in khaki cuffed short shorts and camel crêpe de Chine shirt. Shirt, of polyester, about \$48; polyester-and-cotton shorts, about \$38. By Calvin Klein. Bloomingdale's; Jordan Marsh, Boston; Nan Duskin; Joseph Magnin. . . . Right, big time!—Mary and the best T-shirt of summer: the rolled-sleeve écru T-shirt with scoop-neckline (to fill with a twist of gold necklace and khaki scarf). And the watch to own—the perfect classic round on a pigskin strap (super color against a tanned wrist). Geoffrey Beene's Beene Bag cotton-knit T-shirt, about \$14. Lord & Taylor; Hudson's; Frost Bros.; J.W. Robinson. Corum watch, Van Cleef & Arpels. Aurea Jewelry Creations necklace, I. Magnin. Scarf, Lady Heritage for Robinson & Golluber. Throughout these pages: hair, Maury Hopson; makeup, Way Bandy.

FRANCESCO SCAVULLO



**“If the facts were otherwise,
I would be in the sun all the time”**




(Continued) with her for an hour. As a rule, she alternates between jazz one day, ballet the next. Now, however, with a TV special in the works for fall, the schedule has been stepped up to three hours a day—one-and-a-half hours for jazz, one-and-a-half for ballet. ("For ballet, I wrap my thighs in Saran Wrap; it's like another skin, and I lose water from any of the spots that are wrapped.")...Tennis is her new love—"It's becoming a way of life for me...the courts at the Bel-Air Country Club, where we play, have lights, so every evening after work, I stop by for a half-hour lesson before I go home; and on weekends, Grant [Grant Tinker, her husband and producer] gives me lessons. The only trouble is, by the time I get good enough for him, I'm afraid he's going to be too old to play."

DIET She's five feet seven and most comfortable at 123 pounds. "If I get overweight, I go on a protein diet, eating eggs, cottage cheese, meat and fish, raw or cooked vegetables. My breakfast is a half grapefruit, a poached egg, and a slice of bacon. Lunch, a mixed salad of cottage cheese, tuna fish, chopped raw carrots, and green pepper. For dinner, I have a steak, two cooked vegetables without salt or butter, and a salad with vinegar-and-oil dressing...What I adore—but only when I'm not on a diet—are health-food sandwiches. My favorite is one they make at The Store—it's called The Godfather and it must weigh two pounds. It has everything—lettuce, avocado, ham, Swiss cheese, turkey, tomato. Mainly, though, I'm a big salad eater. And I love cookies—I shouldn't, but sometimes I cheat a little."...Actually, Mary Tyler Moore does very little cheating; she takes superb care of herself, which is partly due to being diabetic. Not that she broods about it—on the contrary: "I feel very positive about my 'malfunction.' It means I go to the doctor more than most people and exercise more than most people and watch my diet more than most people. And as a consequence, I think I'm healthier than most people."

The way we see Mary Tyler Moore at night, left: the soft-tailored crêpe de Chine pyjama in silver-and-white stripes, with a top like a man's robe... David Webb's soft-glaming earrings and bracelet in cut crystal and gold... John Antrony pyjama of Penne's silk, about \$325. At Martha, Nan Duskin, Claire Pearce, I. S. Ayres... Opposite: a rope of Bulgari coral, a pretty scarf, and a billion-dollar smile—what else does a girl need? (besides Maury Hopson to comb out her hair and a Way Bandy makeup—"He actually made me look gaunt—I love it!")... Bulgari necklace at Danaps Ltd., Hotel Pierre, N.Y. Fabio Bellotti scarf.

*The Stars —
how they see themselves*

Mary Tyler Moore



“My life is so disciplined... it's important to me to be unrestricted when I play”

Angie Dickinson

Out of the blue, a show called *Police Woman* is the TV sleeper of the year...and Angie Dickinson is the reason why. Gentle, feminine, with a deep, sliding, hills-and-valleys voice and a beguiling smile that lights her eyes like birthday candles, she has been called the sexiest-looking woman in Hollywood. She doesn't push it, the main focus of her life is her husband—Burt Bacharach, the composer—and their eight-year-old daughter Nikki. "The most important thing," she said to Nikki recently, "is to see love in people's eyes...I know I have love in my eyes, and I know that it shows."

MAKEUP Her face is almost classically perfect, with beautiful, very delicate bones; the trick is to bring out the structure without overpowering it. For... "My face is so small that I can't do too much. I don't wear green or blue eye shadow; a soft taupe is better for me, or I smudge on a brown eye liner. If you have a small face, the features have to be underplayed. With a large face, you have a much better area to work with—to decorate. Most lipsticks turn purple on me, so I'm careful to pick something in a peach or coral tone—my favorites are a pale peach by Max Factor and their Cream Caramel. I would never in a million years do a 'forties movie and wear those dark lipsticks. I can't stand darkness on my lips—it makes them enormous."

SKIN "I use an oil that was given me by Louise Long, who was my masseuse, my exercise teacher, my friend—she was the greatest woman I ever knew. I use it in the morning, at night, on my face, and all over my body after my bath. Even Burt uses it, as it's a very thin oil and he's in the sun so much of the time... I also use Estee Lauder's Re-Natur... I use it in *Vogue*. To cleanse my face at night, I use a Pond's cleanser and Shallice's Apricot Freshener. Every once in a while, I use soap and water. I adore Maja soaps. And I like Avibath for my bath—it's a jelly that acts as a soap...I always wear a hat in the sun. I just won't let the sun hit my face—but I have a hard time finding hats that don't come down over my eyes. This is because my head is HNY—it's one of the things about me that I hate."

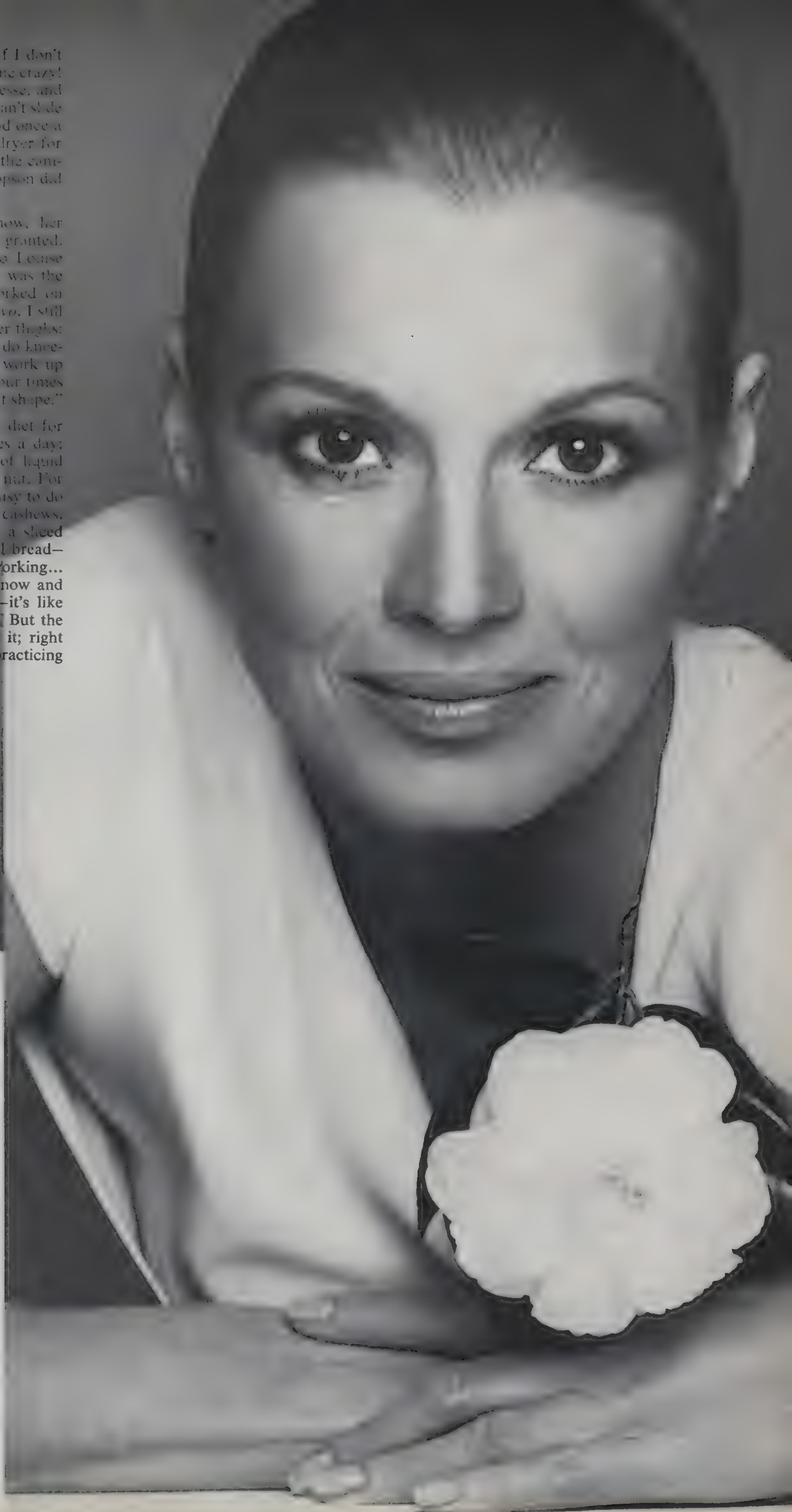
“A shoulder is very me...”

The new bareness, above, on a woman who makes every inch of it count—Angie Dickinson in Bill Blass's one-shoulder white matte jersey with a see-through midriff and a layer of thinnest georgette flowing over it. Of Jasco Fabrics rayon jersey, Kabat Textile silk georgette. About \$550. Saks Fifth Avenue; Nan Duskin; Hutzler's; Gidding-Jenny; Dayton's; Miss Jackson's; I. Magnin. Silver bangle, Elsa Peretti of Tiffany....Right, Angie in Halston's white crêpe de Chine wrap-blouse...the seduction of hair worn close to the head; nothing distracts from the line of her throat or the width and luminosity of her eyes. Blouse, of Horikoshi silk, \$175. To order at Halston. Hair, Maury Hopson; makeup, Way Bandy—here, and on the preceding four pages.

HAIR Her hair is a baby-fine problem child: "If I don't wash it every day, it sticks out all over—it drives me crazy! I shampoo it in the shower with Tarmodyl's Caresse, and once a week I use one of their conditioners. If I can't slide the comb through, I use a balsam conditioner and once a month, I put on Hi-Pro Pac and sit under the dryer for twenty minutes." Angie usually wears a wig for the camera: the simple, pulled-back look that Maury Hopson did here is something new—and great—for her.

EXERCISE As Angie Dickinson-watchers know, her figure is her fortune, and she doesn't take it for granted. "I have massages whenever possible. I went to Louise Long for years; now I go to her sister, Louise. She was the one who helped me in the beginning. She worked on my hips and thighs for Howard Hawks' *Rio Bravo*. I still do the exercise she gave me for firming the upper thighs: "I stand with my legs apart, raise my heels, then do knee-bends. She told me to start with 20 a day and work up to 100, all the time knowing I'd probably do it four times a day...it took her two weeks to get me in perfect shape."

DIET If I gain weight, I go on Louise Long's diet for four days: two eggs and one tomato three times a day; half a grapefruit for two meals; three glasses of liquid per day. Otherwise, I'm your basic health-food nut. For lunch, which is when I see the rushes, I'm too busy to do anything but nibble on sunflower seeds, raisins, cashews, an apple, or dates. My really favorite lunch is a sliced red-onion sandwich on whole-wheat or oatmeal bread—never with salt and, naturally, never when I'm working... I'm trying to be a vegetarian but I do slip up now and then, especially if I'm fixing a steak for Burt—it's like needing a cigarette if you've given up smoking! But the more I get into vegetarianism, the more I like it; right now, though, I suppose I'm more wishful than practicing...more a Closet Vegetarian."



People

are talking about...

The cliff-hangers—the oil-roil, unemployment—and those hand-in-hands recession and inflation, but with a bravado line of puns fizzing the situation, especially the oil squeezies. The pun-fun goes like this: “What do you call the new rich oil tycoons?” “*Nouvoil riche.*” “And when they take all those petrodollars and spend them all over the place?” “That’s *parvenue* for the course.” . . . The brave wave of newcomers in Congress, with Representative Millicent H. Fenwick, a sixty-

five-year-old Republican freshman from Bernardsville, N.J., totaling her party’s situation, realistically, wittily: “It’s restful. . . . We don’t struggle over chairmanships. We never get knocked out, because we’re never in.”

OSCARS AND AFTERS

The Oscar razzle-dazzle, with the big guess-who, this year, about Best Actress, what with Ellen Burstyn, Diahann Carroll, Faye Dunaway, Valerie Perrine, and Gena Rowlands star-firing the home stretch. And the moola’s on the Burstyn because of her *Alice Doesn’t Live Here Anymore* movie. “But,” says Ellen, radiating her everyday down-to-earth incandescence, “the only things that are important to me are my work and my son, Jeff. Of course, I like awards, but I don’t work just to get them.” So she’s on Broadway in *Same Time, Next Year* and she’s acting in such a way that it’s also a Tony for Ellen this season? . . . The Landmark Tavern, way west in Manhattan’s Hell’s Kitchen since 1868, suddenly all sizzle-and-pop for Sunday brunch, after-theater drinks and huge omelets or Irish stew, with such as Tennessee Williams,



MARTHA SVOPE

ELLEN BURSTYN
“Of course, I like awards”

Michael Moriarty, Jane Alexander, William Shatner cram-jamming, and Jackie Rogers wingdinging in the Victorian parlor upstairs. . . . The gold-fever fizzle in this U.S.A., but not at the Met where Richard Wagner’s four-opera *Ring* is thronging the huge house with mobs avid to hear/view the gloomy saga of what happens when a gold ring engenders greed. You know what happens? Disaster. . . . The return of Clark Gable as the quintessential male sex symbol. Burt Reynold’s vaguely Gable in Bogdanovich’s *At Long Last Love*. Now Universal’s questing a male able to big-time Gable in upcoming movie *Gable and Lombard*. And guess who’s mentioned? Robert Redford. He hasn’t got the ears for it, fellows. . . . Crickets—real, live chirpers being given in Manhattan as presents.

GHOSTING THE PARTY PACK

Themed parties like *l’affaire Roland Jourdan* (French shoe clan offspring) who hired an empty Manhattan mansion, cobwebbed its interior, sheeted chairs and tables, and wizarded guests (the John Loeb, Jr.s., Kay Meehan, Polly Bergen, Sam Le Tulle, Joan Fontaine—that crowd) with such unghostly touches as masses of fragrant white blossoms, a Jean-Pierre Briand buffet, and a Duke Ellington Band. . . . The Save The New York Cultural Center campaign. To help, painter-sculptor Caroline Newhouse is exhibiting thirty pieces of her sculpture at the Center, generously putting them on sale for the Center’s benefit. Her range: from ten-inch-high elegancies to strong, lyrical abstracts five and a half feet tall. . . . The sexy switchover noticed on several menus in Chinese restaurants: Wonton Soup. . . . Lord Snowdon’s “Assignments,” a massive Snowdon photograph exhibit housed in a Snowdon-designed stark-white environment, now traveling U.S.A. department stores. “Why am I showing in stores? Museums and galleries are too far away from the people.” . . . The worldly six-year-old who, when her teacher asked where the birdies headed in winter, promptly answered, “Palm Beach.” . . . Early evening helicopter rides, to watch the big city lights tuning up—and then off to dine at the Katja (French, etc., cuisine seduced by Russian) which fills up, after theater, with constellations—the Angela Lansbury-Carol Channing-Marisa Berenson orbit.

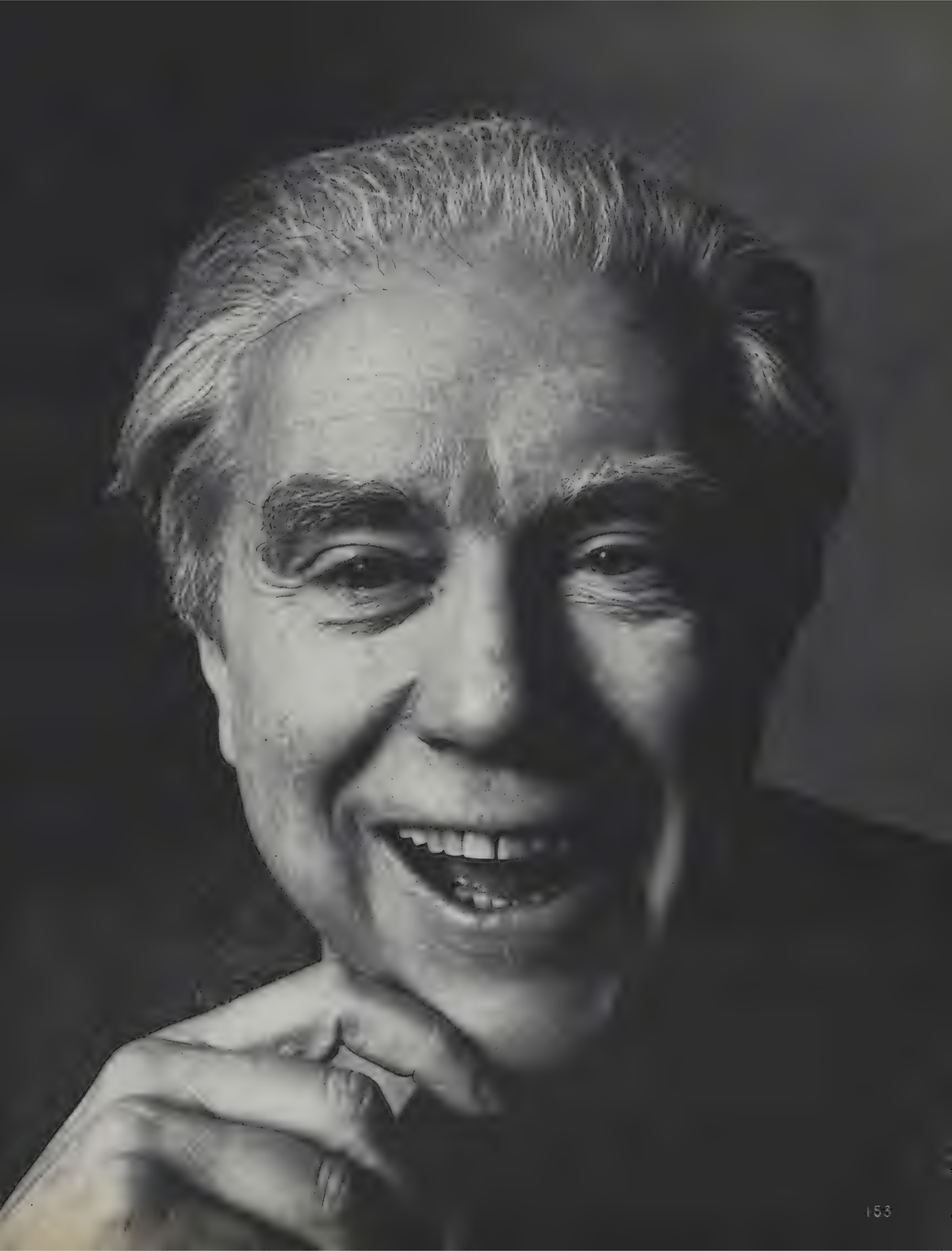
PRACTICE THIS NAME: VLADIMIROV

The spectacular return of the Soviets’ Bolshoi Ballet, with its newest full-length work, *Ivan the Terrible*, the hottest ticket in years. Our man in Moscow says, “The most powerful dancing by the men that I’ve ever seen anywhere! Vladimirov (Ivan) will be a superstar!” . . . Movie Moguls, a Monopoly-like board game, all about making a movie. It’s now being played to the kill by such moviemakers as Mike Nichols, Herbert Ross. . . . The torment, passion, unexpected wit of beautiful Liv Ullmann in Joe Papp’s presentation of Ibsen’s *A Doll’s House*, playing (in her words) “someone who suddenly wakes up and wants to find out who she is and what she should do.” . . . This little astonisher: today, more wives than husbands are running away from home.—LEO LERMAN

Composer Elliott Carter

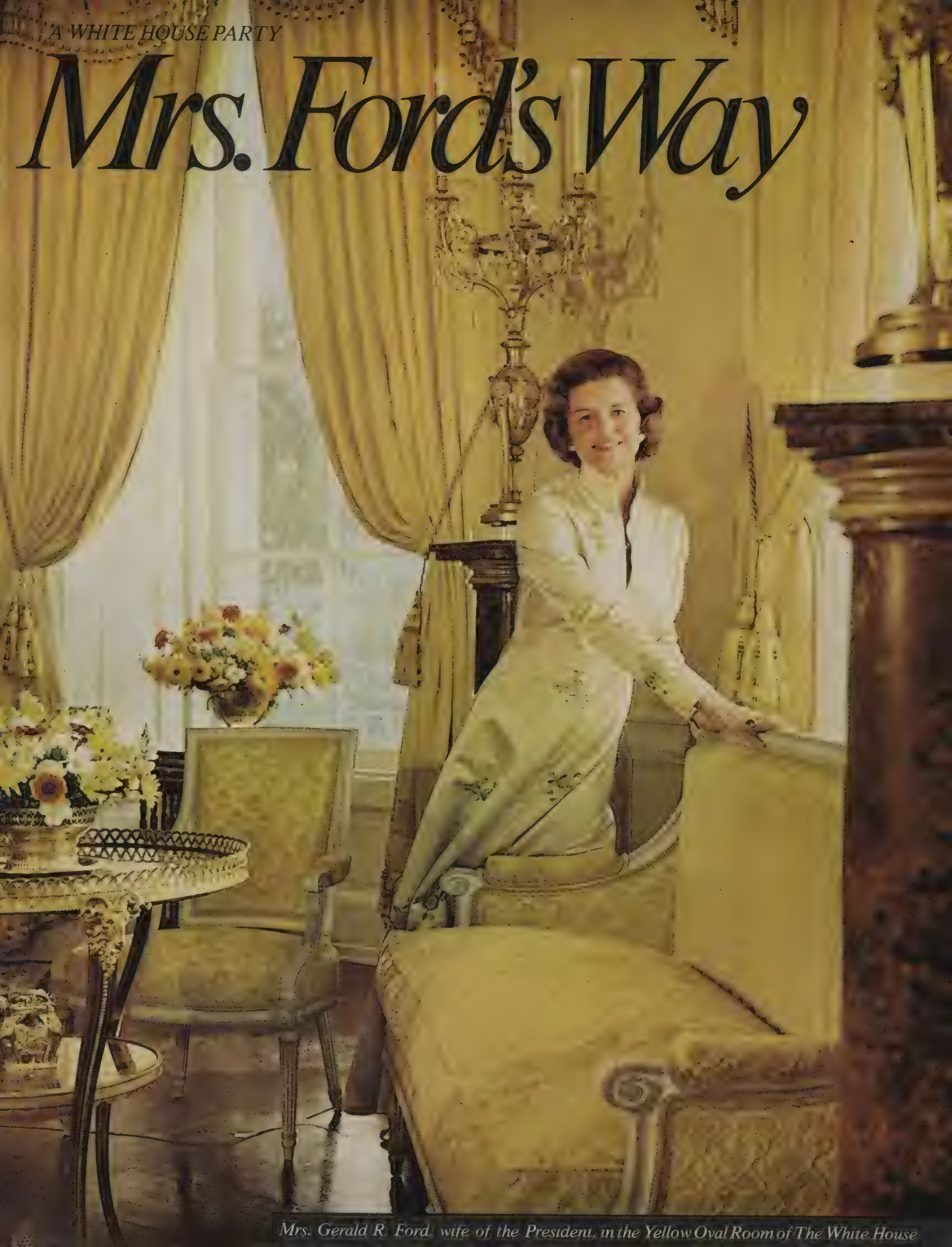
American Giant

This is Elliott Carter’s season. Every week seems to bring a performance of a monumental Carter opus. Typical current Carter acclaim: a concert of his three musically revolutionary quartets immediately sold out, had to be repeated two days later to a jammed house; his incredibly difficult-to-perform but exhilarating-to-listen-to piano concerto was at last heard in Manhattan: it took ten years to get that hearing. Carter compositions frequently sound like a family who love one another but whose members are determined to go their individual ways, each at his own speed. Then, surprise! The whole family ends up together, simultaneously. Two-time Pulitzer Prize-winner Carter, grey-haired, rosy-complexioned, as neatly featured as his musical notations—he’s been called an overgrown leprechaun—said, in his soft voice, “My music hasn’t been written before: I haven’t written it before. Critics say that because my music is hard to understand, because it’s unfamiliar, I write for other composers. I don’t. I write for the public. Audiences can be educated. When my concerts sold out and had to be repeated, the audiences couldn’t have been made up entirely of composers.”




A WHITE HOUSE PARTY

Mrs. Ford's Way



Mrs. Gerald R. Ford, wife of the President, in the Yellow Oval Room of The White House



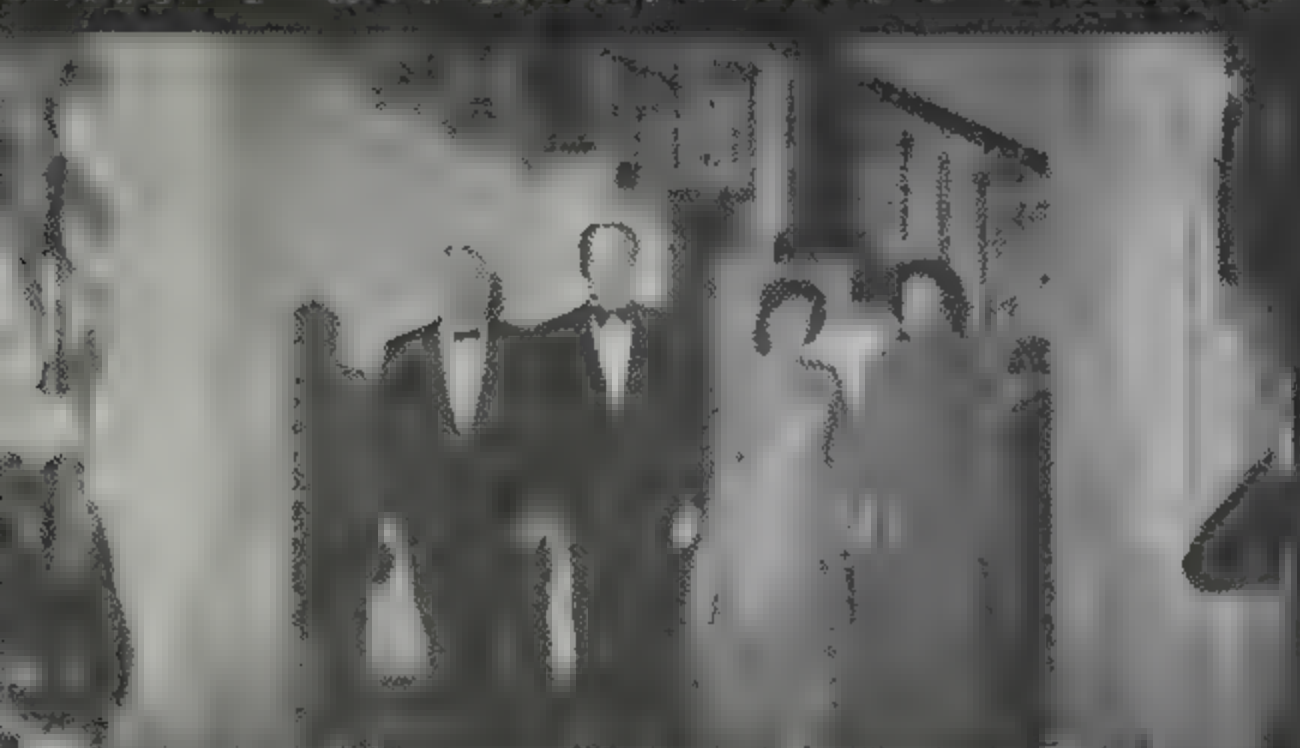
"I want to project an easy feeling at our parties," said Mrs. Ford. And she enchantingly does just that with even the most stately of State occasions.

At 7 P.M. the State Dining Room is beautifully ready for dinner at 8:30

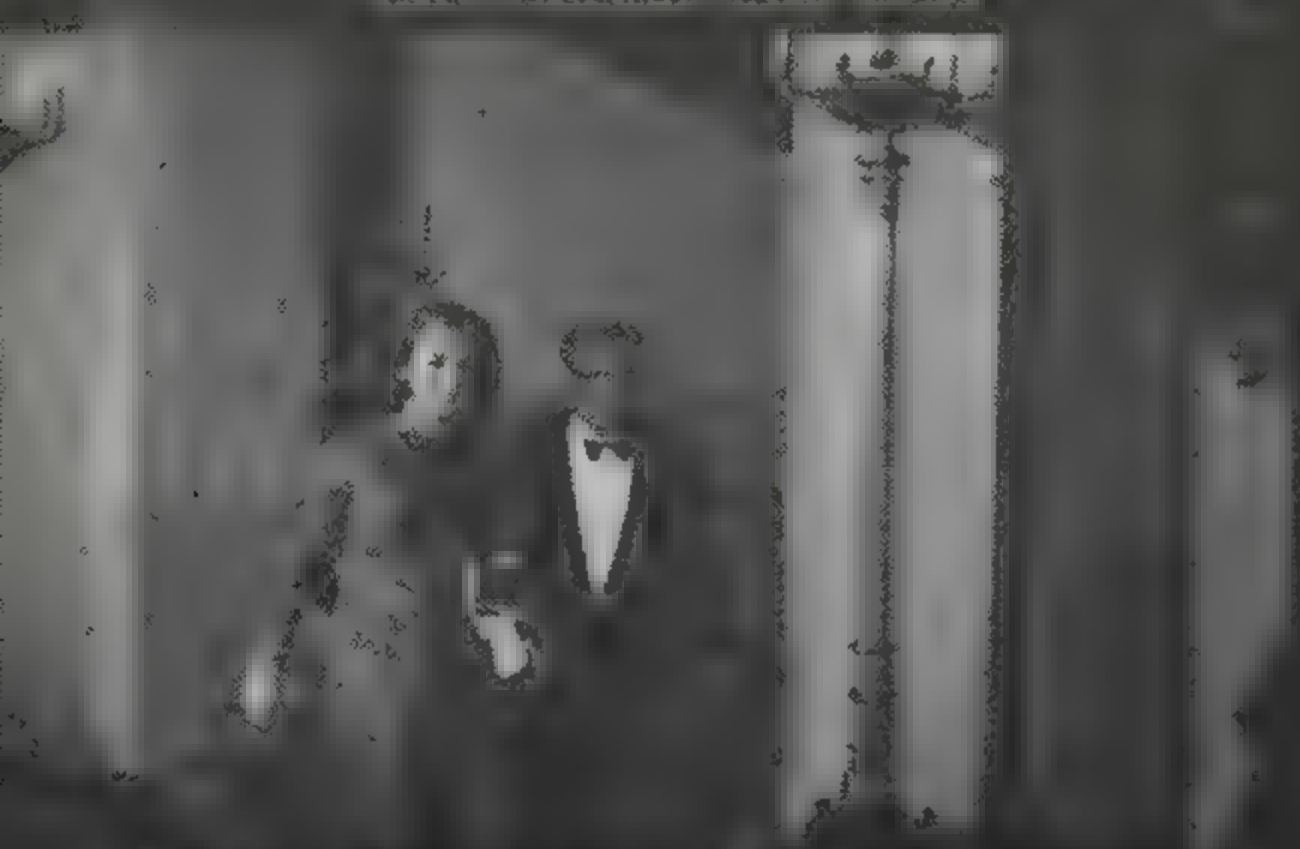


Mrs. Ford's touch: American carved wooden bird decoys as centerpieces





Prime Minister Wilson, President Ford, Mrs. Wilson, Mrs. Ford



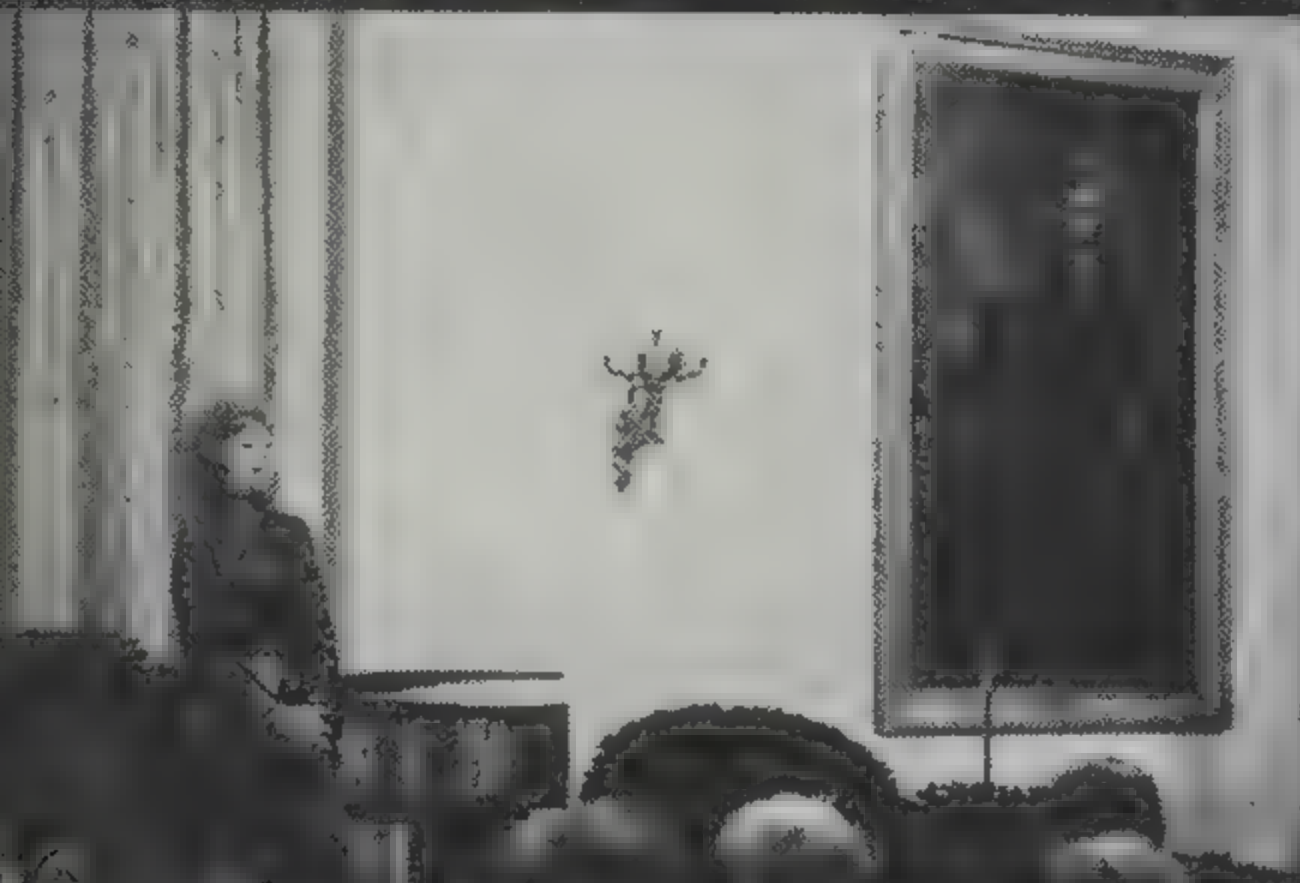
The Vice President and Mrs. Rockefeller



The Secretary of State and Mrs. Kissinger



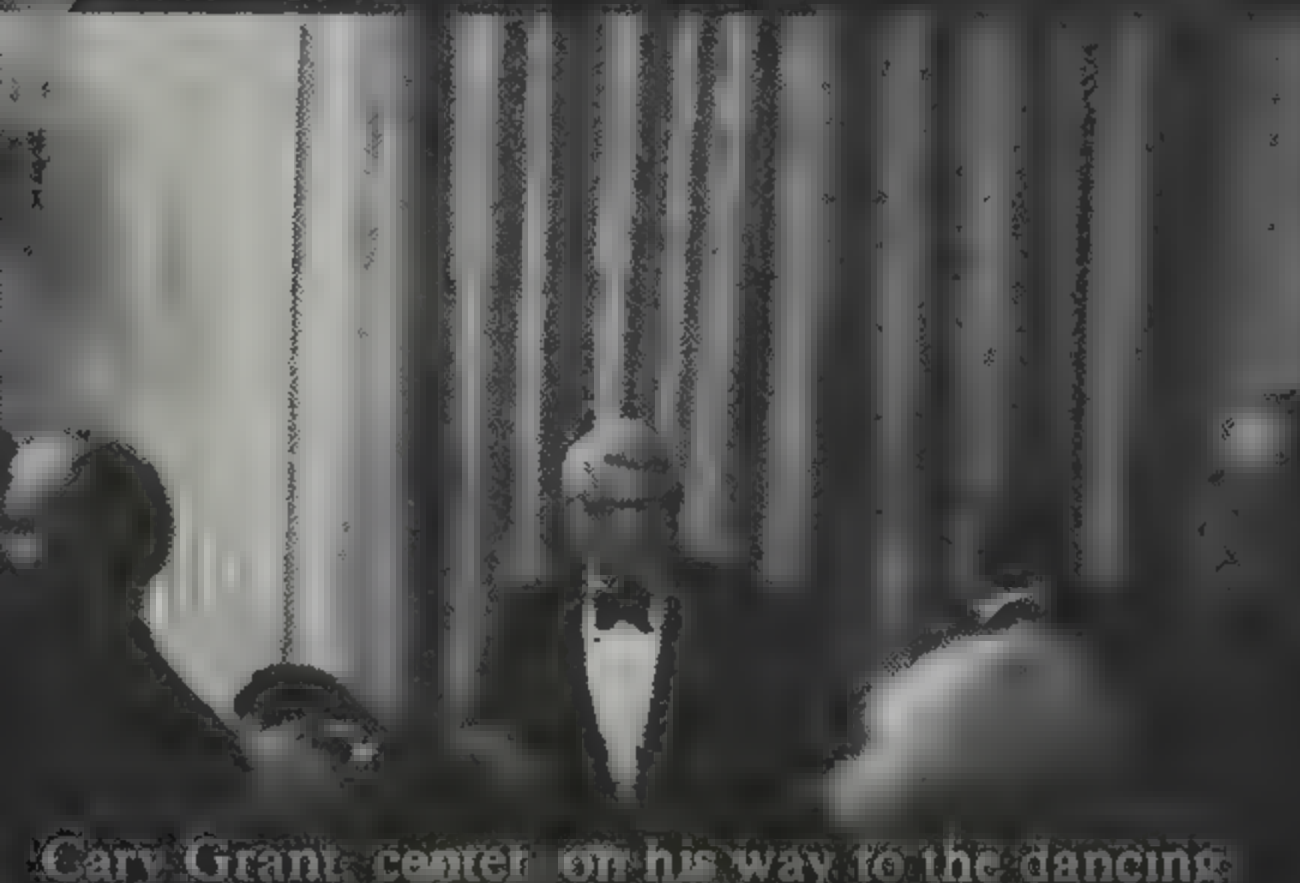
The Honorable Elliot L. Richardson and Mrs. Richardson



Beverly Sills sang after dinner



Mrs. William S. Paley, center, at the President's table



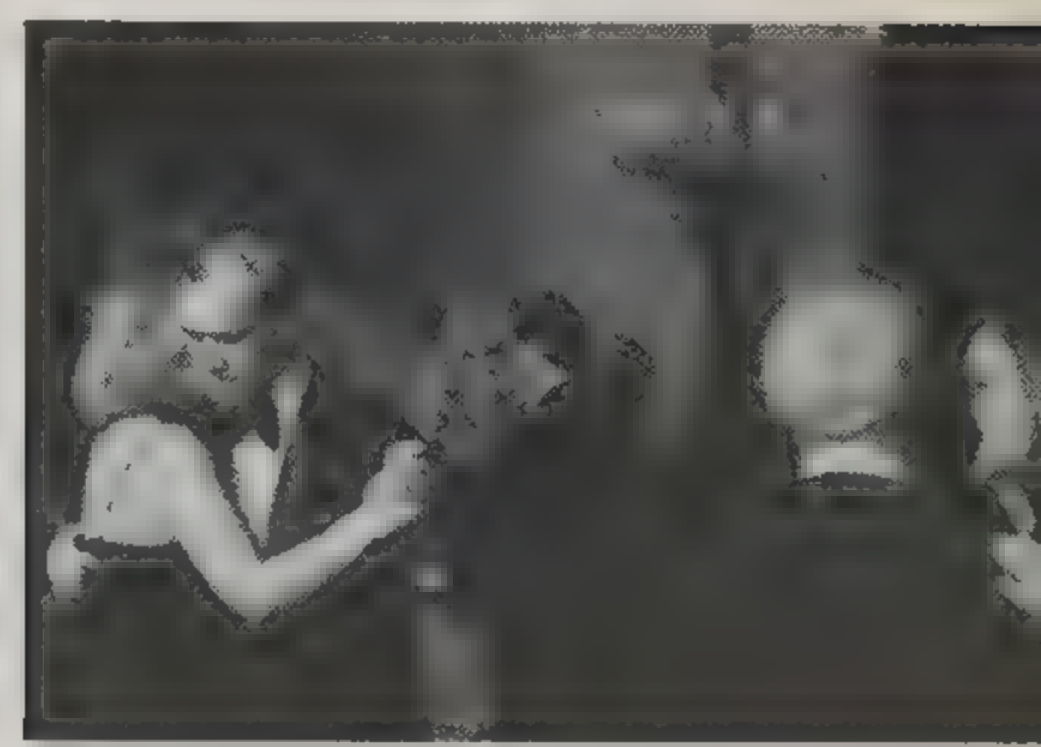
Cary Grant, center, on his way to the dancing

Betty Ford loves parties. She joys in everything about them—from the weeks of meticulous planning to the happy sounds of White House guests dancing even after the Fords have gone up to their private quarters. Mrs. Ford's point of view about parties, even very grand ones: they should be easy, they must be fun, and they should be very pretty. *Far left, 1.* Typical circular table, one of twelve, arranged in The White House's Edwardian-ish white-and-gold State Dining Room, for a State Dinner in honor of Harold Wilson, Prime Minister of Great Britain, and Mrs. Wilson. Enchanting table decor surprises: glowing floor-length taffeta and antique-satin tablecloths—three shades of gala pink; centerpieces of American bird decoys, subtly carved, painted, cleverly arranged among moss, cattails, mushrooms—a tribute to amateur ornithologist Prime Minister Wilson, a confirmation of Mrs. Ford's passion for American arts and crafts. Also unique: the handsome pewter/brass-trimmed, lanolin-shiny candle-holders. These are fashioned from old wooden spools formerly vital in the textile mills of New England. *2. and 4.* For the Wilson dinner, the "Johnson" china was used; this Tiffany-designed service for 216 came to The White House during the Lyndon Johnson Administration. Here, individual place settings show its rich wildflowers and wingspread eagle ornamentation. Very special touches: deep-chocolate-brown grosgrain ribbon bows each napkin; a menu complete with wines stands at each guest's place. *3.* President Ford makes a toast to Her Majesty Queen Elizabeth, her R.M., and Mrs. Wilson. ... On the State Dining Room fireplace, center, these words, by John Adams, are carved, "I Pray Heaven To Bestow The Best Of Blessings On This House And All that shall hereafter Inhabit it. May none but Honest and Wise Men ever rule under This Roof."

HARRY BENSON

"A loving attention to guests"

BY LEO LERMAN



Question: What is the most sought-after party invitation in these United States of America today? Answer: "The President and Mrs. Ford request the pleasure of the company of . . . at dinner on . . . evening . . . 1975 at eight o'clock"—and, in the lower left-hand corner, "Black Tie." I received such an invitation recently, with card enclosed, "On the occasion of the visit of The Right Honorable, The Prime Minister of the United Kingdom of Great Britain and Northern Ireland and Mrs. Wilson," and I can tell you why people accept with joy and come away, from State Dinners, even more joyful. These very grand occasions are not only glamorous but glorious fun. Protocol is minimal: comfort, gaiety, a loving attention to "honored guests" (that's how The White House staff refers to you) is all. And the ease of it: you move through the evening as if you were part of the happiest house party ever. A guest summed it up, "I felt thunderstruck and awed and at home. . . . The kind of perfection that is real and we can all learn from."

The mainspring of this comfortable, blithe, meticulously arranged perfection is, of course, Betty Ford. She suggests ideas that make White House parties unique: she makes the final decision on all details. Mrs. Ford doesn't order the groceries; but she knows what they are going to be, and she checks bills punctiliously. "Economy is tighter here," she said the day after the Wilson party, "than when we lived in our own house." To help Mrs. Ford maintain this economy and to sustain the high level of current White House party-giving, there is a splendid staff of experts, including Nancy Ruwe, Social Secretary to Mrs. Ford; Sheila Weidenfeld, Press Secretary to Mrs. Ford; Chief Usher Rex Scouten—he's been with The White House since 1949, is, according to a colleague, "like a hotel manager."

In charge of the ample domestic staff—a corps that ranges from venerable Maître d' John Ficklin, Housekeeper Shirley Bender (she quite recently married Pastry Chef Heinz Bender, a widower) to maintenance men—Scouten is, along with Mrs. Ford, Mrs. Ruwe, and Mrs. Weidenfeld first to hear about impending parties. (They knew about the Wilson party some six to eight weeks in advance.) It is the Chief Usher who passes the word along to Chef Henry Haller, a blue-grey-eyed, fifty-two-year-old Swiss who masterhands the kitchen—a compact, stainless-steel and white-tile below-stairs plant, remarkable for its lack of cookery mess even at the height of preparing a dinner for at least 124 guests, the number who sat down to dine in honor of the Wilsons.

"I think," said Mrs. Ford, when asked about how she creates a party, "first of all about the guest of honor. When I read the background material on the Prime Minister, I thought he might be stuffy, but he wasn't. He carried the conversation. Danny Kaye and the Prime Minister outdid each other with their stories. . . . I think about the guest of honor, then the guest list. I have a backlog of names of people I want to invite, and I'm working on the list all the time, feeding names into Nancy Ruwe's office, and telling them why I put the name on the list." Names also come from others including the President, The White House Congressional Liaison Office, Sheila Weidenfeld, Nancy Howe, Mrs. Ford's Special Assistant.

(Continued on next page)

"I felt awed and at home.... The kind of perfection that we can all learn from"

And what a blaze of stars at the Wilson dinner: British government dazblers; the Nelson Rockefellers; the Henry Kissingers (she in a mauvy, zoomy romantic Oscar de la Renta dress identical to the one worn by Mrs. Cornelius Vanderbilt Whitney—and both at the same table); eight Senators; six Representatives; other ranking politicals; Cary Grant (“I’ve always been a fan of his,” explained Mrs. Ford, “and have wanted to meet him. But I didn’t get a chance to talk to him much”); the Kirk Douglasses; Warren Beatty; the William S. Paleys; the Winston F. C. Guests (she in her inevitable Mainbocher); Van Cliburn (when he plays at The White House, he warms up upstairs beforehand); Billy Kidd (the

Olympic skier); the Saul Bellows (*Herzog*); Peter Shaffer (*Equus*). “I know there were a lot of people from the performing arts,” said Mrs. Ford, “but that’s my field anyway.”

Mrs. Ford said of the food: “I don’t believe in serving large portions. My appetite is small, my husband’s big; so, for example, in a meal like the Wilson dinner, I would expect the ladies to take one breast of squab, and the men two. I took one, and the Prime Minister took two. I don’t usually have dessert, but I did because I was curious to see how it turned out. I used to feel that you had to take every

course, but now I *don’t*. If you don’t want it, don’t like it, refuse it. The Prime Minister did not take salad or dessert. . . . We try out every meal before serving it. We have tasting sessions.” Mrs. Ford, Nancy Ruwe, other relateds also have a dress rehearsal of table decor—sometimes even the President is present.

For recent White House State Dinners, Susan Clark Hutchins, of the Manhattan firm Banany Interiors, has been locating centerpiece materials such as the antique decoys: she borrowed them from Manhattan’s Museum of American Folk Art—Mrs. Ford is vigorously partisan to American arts, crafts, food, wine. And Jack Bangs, of New York’s The Gazebo (“It’s more a state of mind than a store,” specializing in antique wicker, quilts, antique baskets, dried flowers—unusual things), coordinated the table settings. Bangs arranged the remarkable decoy centerpieces in natural settings upon the flattering pink (three cyclamen shades were used) tablecloths. “Did they talk about the centerpieces at your table?” asked Mrs. Ford. “They did at mine”—The Prime Minister, who is an amateur ornithologist, Cary Grant, Danny Kaye, Happy Rockefeller, Margaret Truman Daniel, C. Z. Guest all talked about Betty Ford’s centerpieces.

And everyone talked, and is still talking, about the new spirit in White House entertaining: the relaxation of it all, the flow of the evening from arrival (as you hand your coat to an attendant, a harpist strums “Ebb Tide”), to cocktail time in the East Room, to passage, effortlessly, along the receiving line (such unobtrusive nannying by social aides in highly romantic uniforms; both men and women, they should be renamed The Tact Squad), to the State Dining Room while the red-coated Marine Band lilted show tunes.

Then, after dinner, toasts kept to a minimum; entertainment in the East Room pared down to the singing of Beverly Sills, radiant in dark emerald-green sequins, wittily program-noting her virtuoso five-number concert. The President hugged her; Mrs. Ford, in her royal-blue flowing Albert Capraro gown, kissed her. Before the Sills sing, the Presidential party went off to receive the 128 after-dinner guests. After the Sills sing, everyone who could or would danced to the Marine Band Combo, to tunes such as “An Affair To Remember.” By 1:30 A.M., the last guest had gone. “Wasn’t that nifty!” I heard a woman sigh. By 2 A.M., I could see from my hotel window that The White House was dark.

Late the following day, Mrs. Ford told us that she accumulates entertaining tips from magazines, newspapers. She has a cache of recipes, menus used by former First Ladies. “I hope to duplicate completely one of those dinners, but I have to find a connection—some date, country. And, oh, they had so many courses! . . . And I think about parties with lunches in brown paper bags. . . .”

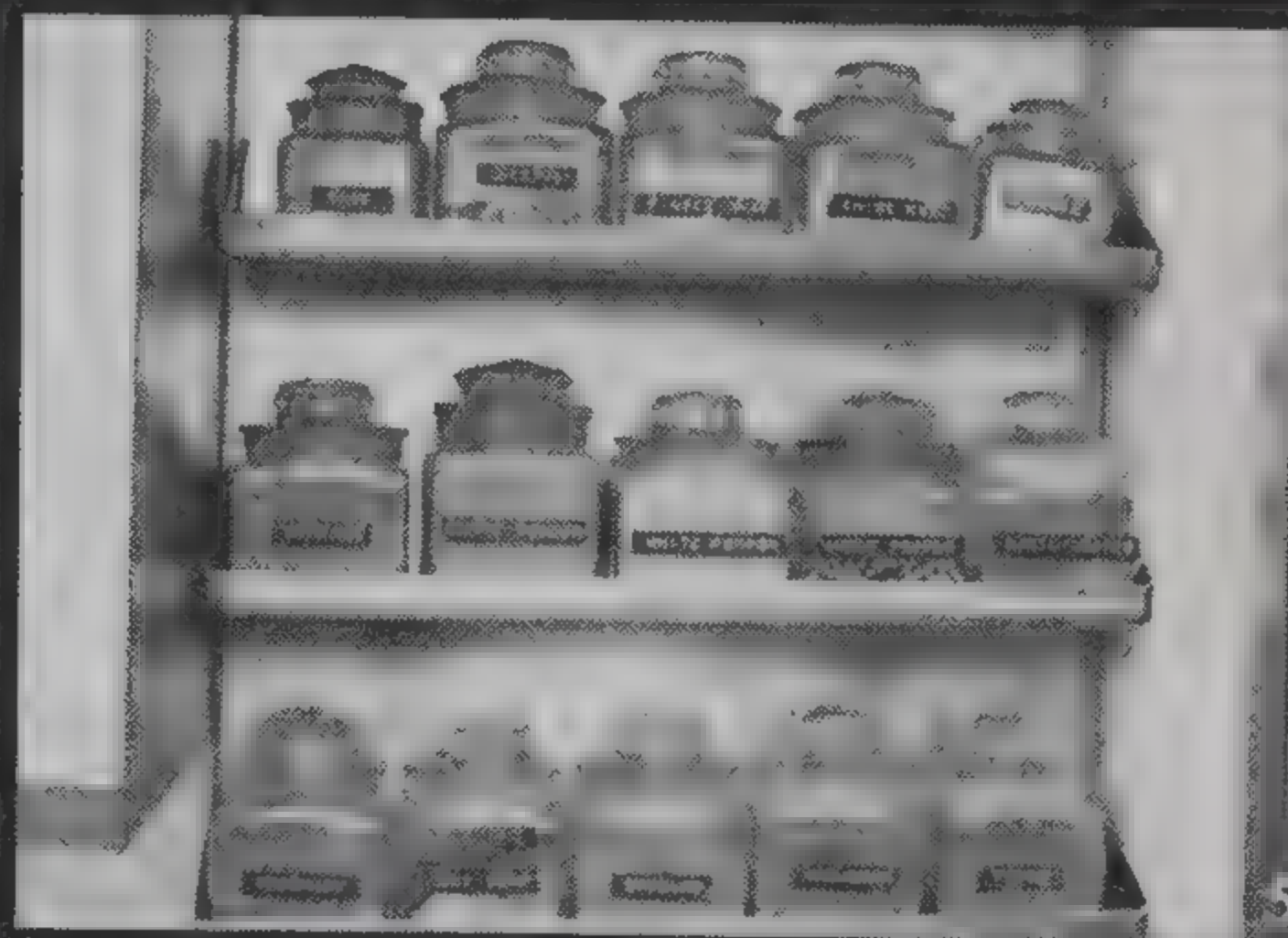
Betty Ford, although always an independent woman, is a hard-working wife. The following is typically Betty Ford: “At a party, the President zeroes in on a few people, so I try to keep an eye on how the party is going. I try to see if anything needs to be done, without being rude to the person I’m talking to. I glance fast from the corner of my eye, and then I get right back to the conversation. . . . Most of all I want to project an easy feeling at our parties.”

“Wasn’t that a nifty party!” I heard one woman sigh, as she left at 1:30 A.M.

Party day into night

Party day, at the White House, pulsates with preparations; but, astonishingly, it all seems effortless. The moment the last sightseer leaves at noon, the world’s most-visited house is vacuumed. Meanwhile, Chef Haller and his colleagues are deep into dinner preps; in the East Room, a little stage is being set up; the State Dining Room throngs with table setters. On these two pages: twenty-three behind-the-scenes, and dancing into the night.

1. Delectable dinners for as many as 225 emerge from this stainless-steel, white-tile, amazingly small for the job (34' x 27½') White House kitchen. 2. At about 1 P.M., Wilson party day, Chef



pany dinner’s Brie, Hearts of Palm Salad. 7. Wilson party day, Bender decorates thirteen Praline Mousses he’s made day before (recipe on p. 66). 8. White House long-time Maître d’ John Ficklin,

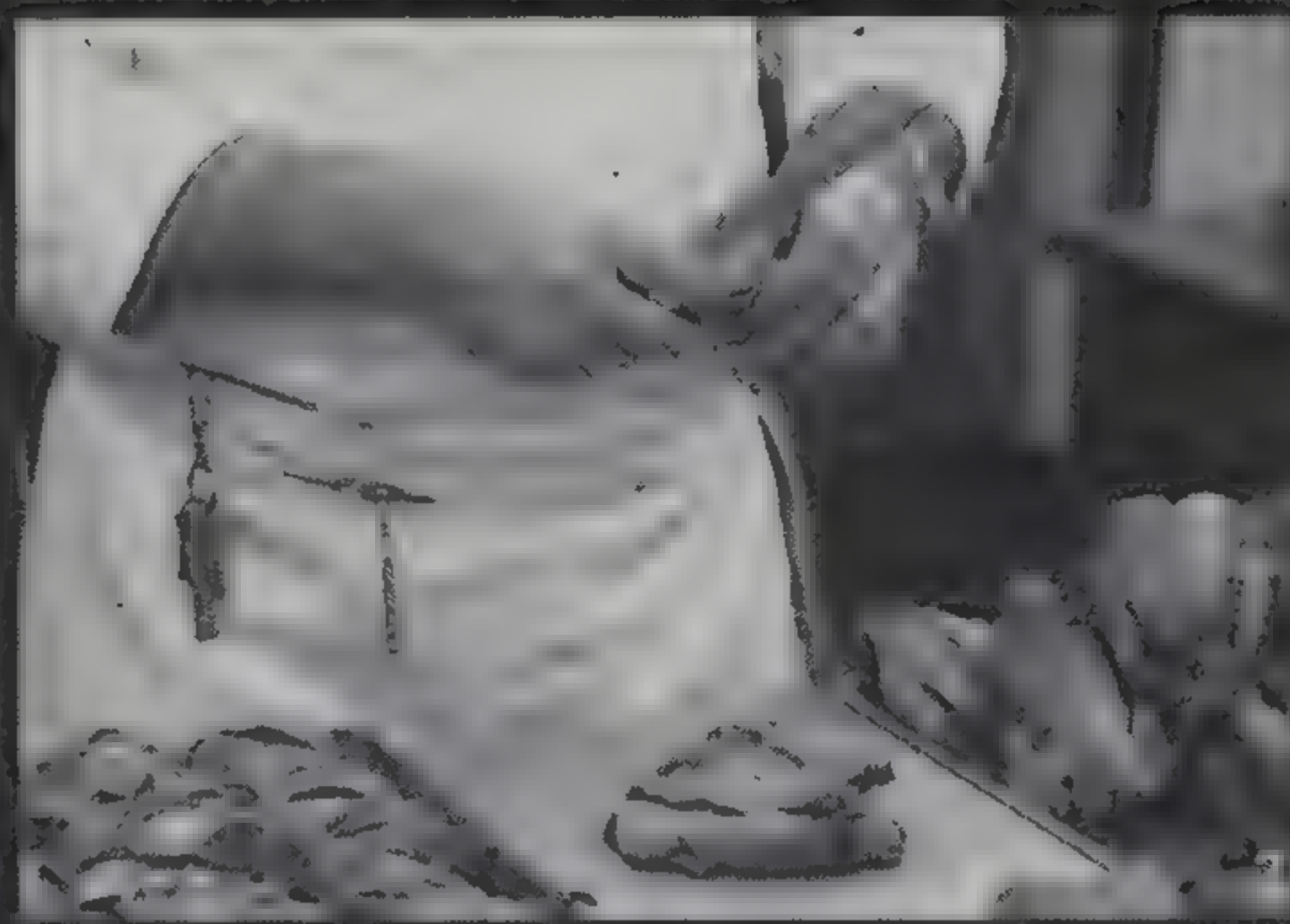


—the “Johnson” china, the “Madison” flatware, the Morgantown crystal. Maintenance checks the lighting: it must be low-keyed. Fingerbowls are marshaled on side tables: each bowl will float a



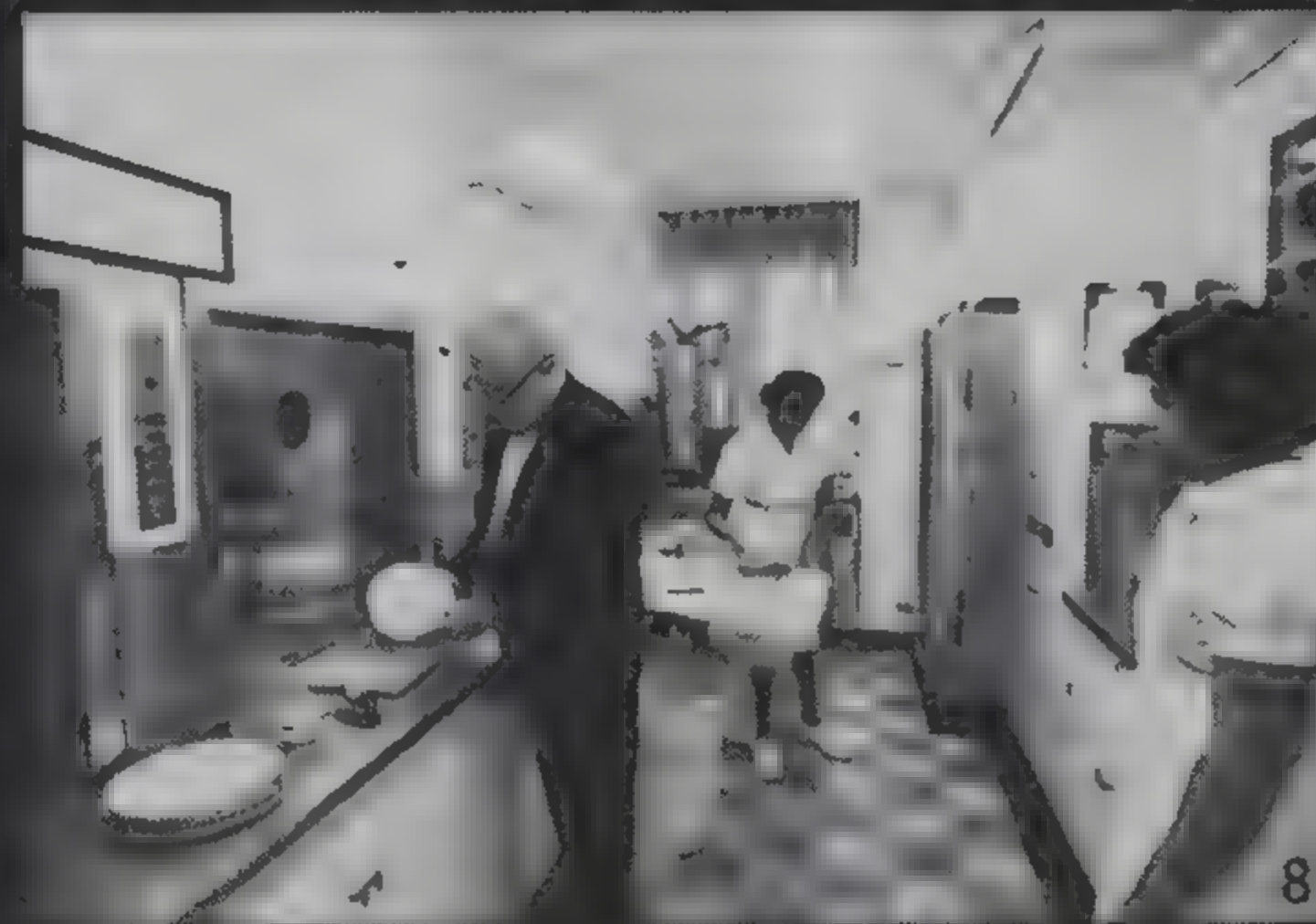
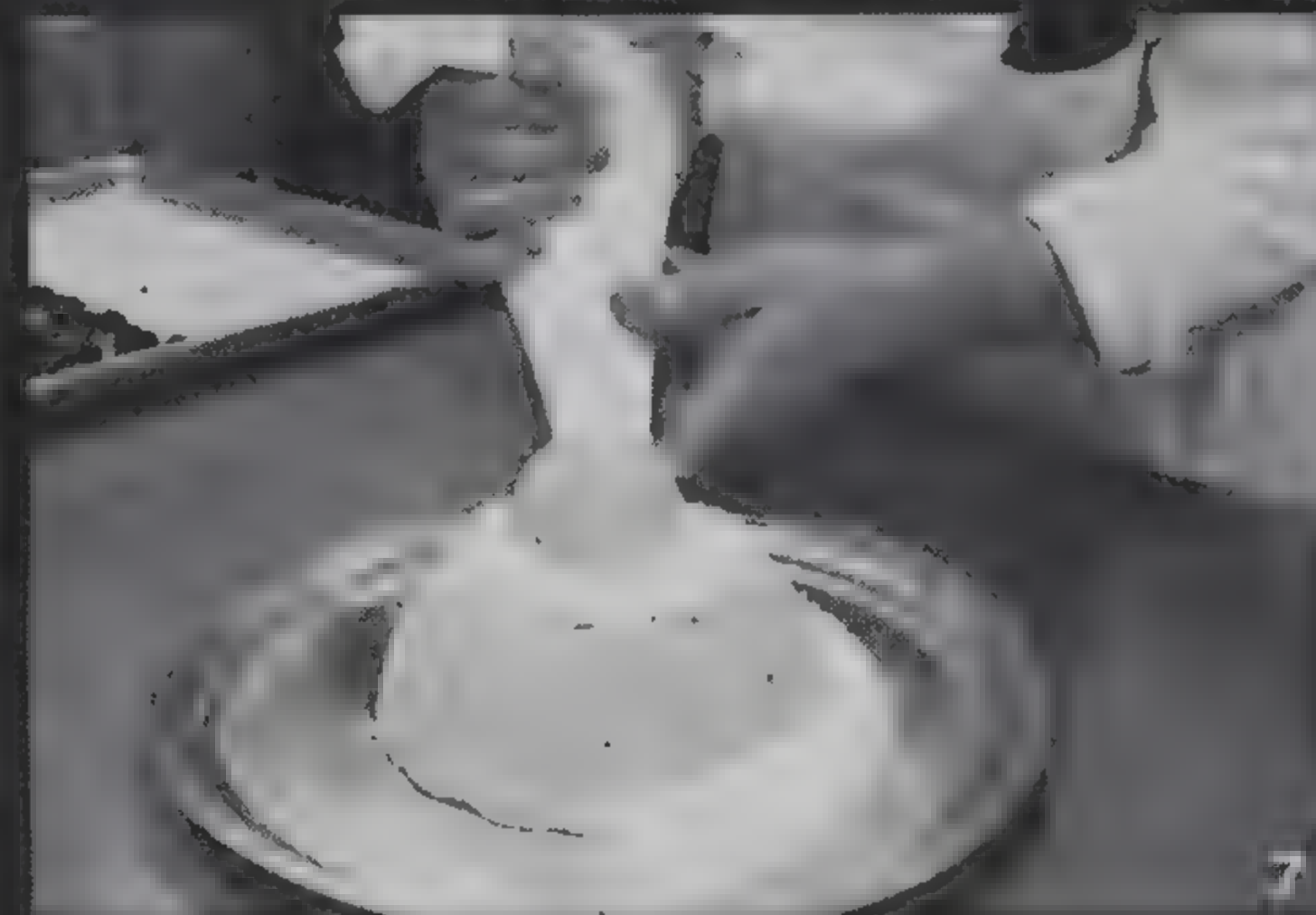
Private Dining Room (adjacent to State Dining Room), transformed into a serving pantry, makings for after-dinner drinks are ready. 19. On marble sideboard, Private Dining Room, the decoys: Mrs.





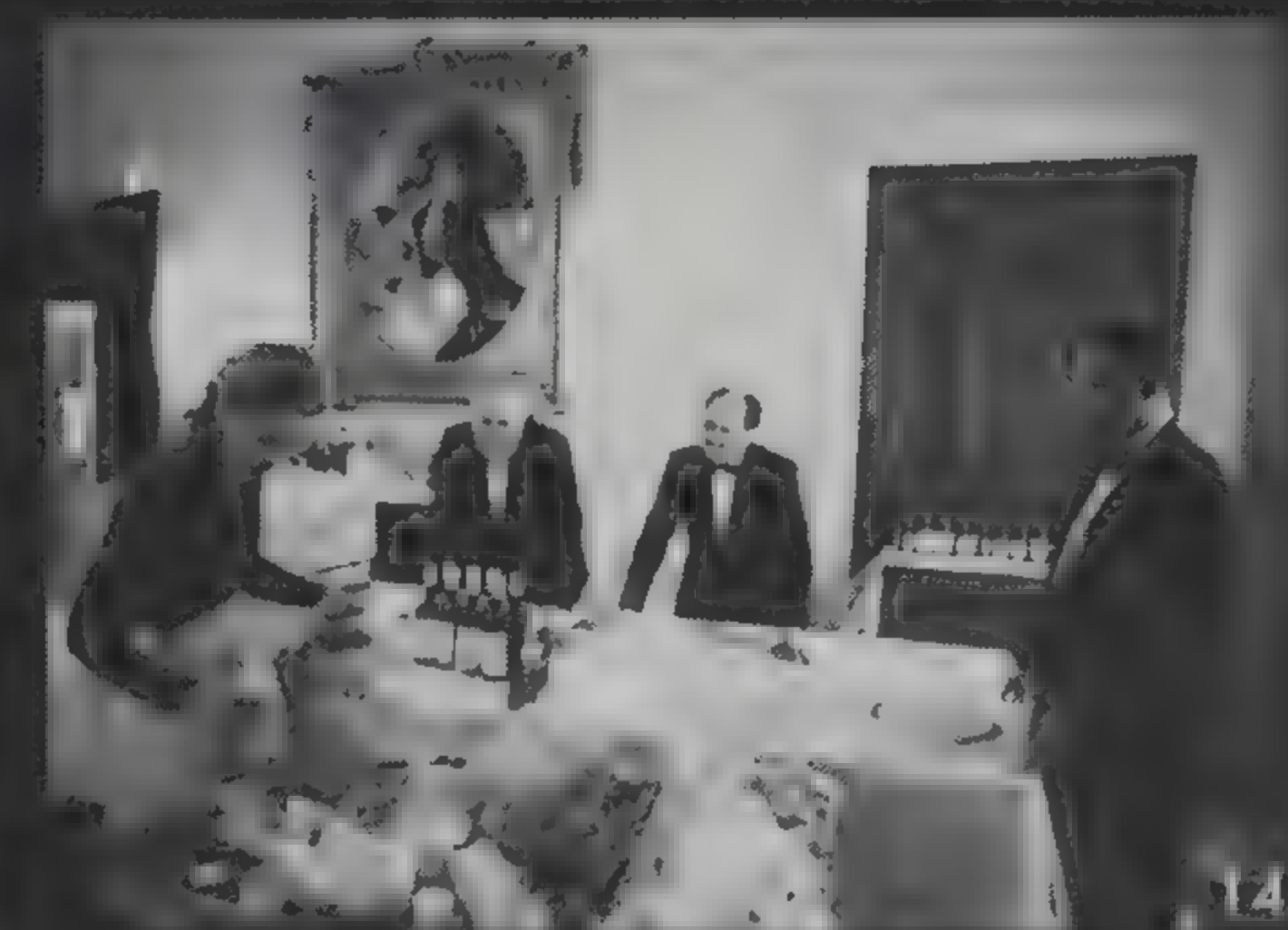
Henry Haller, left, and Assistant Chef Hans Rafferty unhurriedly slice zucchini, remove breasts from 150 squabs. 3. Rafferty actually removing breast meat; White House employees will lunch on squab carcasses. 4. Chef Haller tastes first

course, Turtle Soup, deftly spices it with a succulent mix (recipe on p. 49). 5. White House spice cabinet—average size but glass containers extra-large. 6. Pastry Chef Heinz Bender totes huge pan of melba toast he's made to accom-



left, checks, rechecks while Eserline Dewberry, center, monitors the salad, and newcomer Loraine Bivings watchfully waits. 9. Grand Foyer is high-polished into ballroom for dancing to Marine Band Combo. 10. At about 1:30 p.m., growing

plants, including fourteen-foot-high weeping ficus trees, are en route from White House greenhouse to State Dining Room, other party focal points. 11, 12, 13. By 2 p.m., the State Dining Room quietly throbs with action. Butlers set the tables



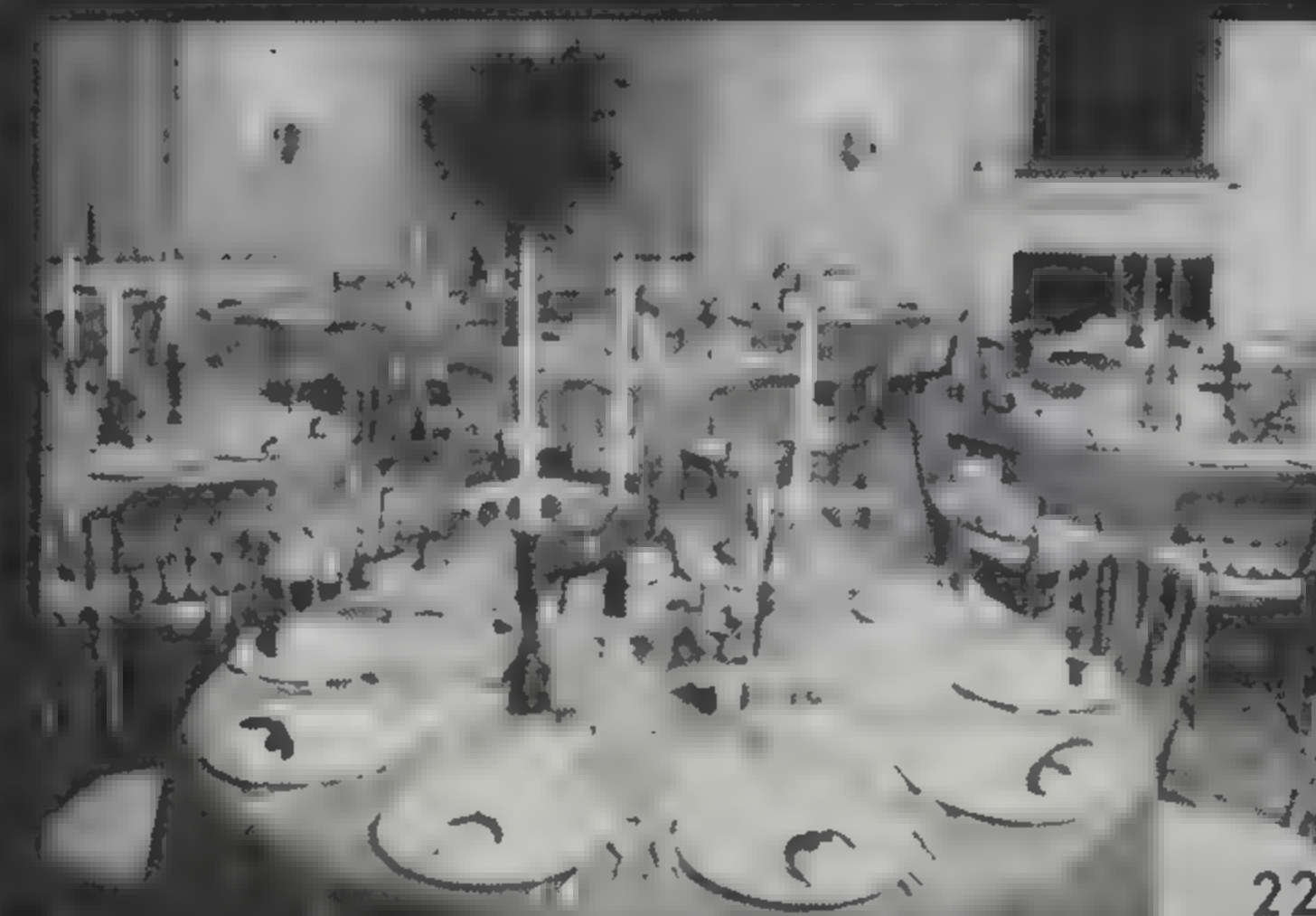
sprig of spicy rose geranium. 14. Rare bird decoys being unwrapped by Susan Clark Hutchins who located them in Manhattan. Looking at these centerpieces-to-be, Maitre d' Ficklin, Head Butler Eugene Allen, John Johnson—he serves the

President. 15, 16, 17. State Dining Room activity accelerates: Champagne (it's domestic) is carried in for after-dinner toasts, after-entertainment dancing; party-gay gold-backed, beige-cushioned chairs ring the pretty pink tables. 18. In the



Hutchins selects. 20, 21. From about 2:30 p.m. to 5, Mrs. Hutchins and Jack Bangs (he designed the table decor) arrange centerpieces, each one different. 22. About 6 p.m., the dining room is ready. 23. Salad, zucchini, squab beautifully set to serve

(recipes, pages 56 and 66). 24. After dinner, Beverly Sills sang, and then dancing to the three-piece Marine Band Combo (center, The Honorable J. William Fulbright and Mrs. Fulbright). Last dance: 1:30 A.M. It was a marvelous party.





ANTHONY CARO: THE LAST GREAT CUBIST SCULPTOR

Since David Smith's death, Caro, a fifty-one-year-old British sculptor, has emerged as the strongest artist still working in the by now well-mined Cubo-Constructivist vein pioneered by Picasso, Gonzalez, and the Russian abstract sculptors. Deviating for the first time from the right angles and geometric certitude of Cubist sculpture, Caro—in such recent works as "Durham Steel Flat" (shown here), an over nine-foot-high rusted and varnished steel piece—humanizes the industrial edge by creating individualized free forms and bent planes obviously cut and angled by the human hand rather than by the mechanical processes of mass production. One of about thirty-five works in the current Museum of Modern Art retrospective organized by William Rubin, director of the Painting and Sculpture Department, "Durham Steel Flat" is typical of the more personal and dramatically unexpected direction of Caro's newest works. After New York, the show will travel to Minneapolis, Houston, Boston.

GUIDO GOLDMAN SPRINKLING TRUST, CAMBRIDGE, MASS.
PHOTOGRAPH, COURTESY ANDRÉ EMMERICH GALLERY

The Raw and the Regal

BY BARBARA ROSE

Beginning in April, New York's two leading art museums are opening major sculpture exhibitions, equally exciting esthetically but otherwise antithetical.

At The Museum of Modern Art, Anthony Caro's larger-than-life steel sculpture is a permanent monument to the spirit, if not the actual machine forms, of the Industrial Age. At The Metropolitan Museum of Art, an exhibition, on loan from the U.S.S.R's Hermitage and other museums, of precious objects created by the nomadic Scythians for their luxury-loving rulers concentrates on small portable artifacts—weapons, plaques, utensils, buckles, and all manner of jewelry—created by the migrating tribes who roamed the Eurasian steppes from the third millennium B.C. to the first century A.D. One fascinating paradox: our technological civilization prefers the brutal forms of public masculinity even in its art, while the royal nomads prized exquisite craftsmanship and the most refined objects of personal adornment.



GOLD FROM THE LANDS OF THE SCYTHIANS

This ornate gold plaque, originally inlaid with precious stones, was used as the decoration of a shield and was created during the sixth century B.C. by one of the great craftsmen employed by the Scythian rulers during their migration westward from Siberia into the Near East. Described by the contemporary Greek historian Herodotus as an exotic, bizarre race, the Scythians buried precious objects in the tombs of their embalmed kings. Concubines, cooks, grooms, household help, and even some of a man's horses, according to Herodotus, were killed and buried with their master. As in other cultures that developed important cults of dead rulers (e.g., the Egyptian, Mayan, and Mycenaean), the Scythians buried extravagant jewels and weapons with their kings, presumably for use in the royal afterlife. The single animal, like this feline (probably a snow leopard or a panther) curled or coiled into a circle, is a typical Scythian subject; according to scholars, the relaxed pose symbolized a dead, passive animal, whose power was captured by means of visual representation. The show will travel to Los Angeles, Paris, and Moscow.





Stardom Plus

BY HALCYON Q. PARANOY

EDITOR'S NOTE: *Halcyon Q. Parano, the paramount Gotham arbiter, lives in the pages of James McCourt's Mawrdew Czegowchwz, a gorgeously comic novel about a most amazing diva and her hightime Manhattan world. For Vogue, Parano-McCourt writes about stardom, his chosen antic realm.*

Curious, variable "results" come to be published whenever and wherever seekers after "that elusive quality"—whether they be would-be entrepreneurs or putative hawkers—announce they've found it/they've got it. They're talking about stardom. Purpose, radiance, oneness, strength, grace, the will, the ways . . . *all that*.

Stardom may be appraised as a quality, as a realm of no easy access, as a locked chamber: a fantasy tomb, as a way of life. Is stardom accidental? Is it a visitation? Is it a compulsion—all that heaven allows? What makes a star, and who knows?

***"Is stardom accidental?
Is it a visitation?
Is it a compulsion
--all that heaven allows?
Who knows?"***

What is it that separates the star from fellow toilers? There is no explanation. They who think they know are mistaken. They who say they know are dangerous: do not entertain them; pass them by.

One verified method of celebrating as opposed to dissecting mythic celebrity (stardom) is to isolate the MC (star). First go hunting and capture ye your star. Be sure you know what you're after. The star is not only not like other fellow toilers at that point in history/geography, the star is not like other stars either. No two great singers are remotely alike. No star actress wears anybody else's old hair or calls herself an actor. The *prima ballerina assoluta* is elevated, not hoisted.

Then examine the star in relation to the star alone. As Mrs. Siddons apparently had the wit to understand, *honesty* is the mark of a star. A star is honest in the most difficult way, and in the old meaning. It's a pain to be a star. Toilers may eventually go home to rest. A star may be allowed the occasional luxury of assuming an attitude of repose, s(he) may not rest.

Is stardom ephemeral? The controversy rages. Is the goddess you watched devouring fate her way last night on the *Million Dollar Movie* a star anymore as she (Continued on next page)

Beverly Sills, a newly svelte ("I'll never have a weight problem again!"), hot-gleam redhead, made her mind up at the age of three, in Brooklyn, that she would be America's most stupendous singing-actress star-star. She is radiantly that and opera's most effective publicist. Next Sills triumph, her belated Metropolitan debut. "It's in Rossini's 'Siege of Corinth' [far left]. That's his 'Aida.' In it I'm a wirgin, a wirgin who drives the Turks crazy."

SILLS

(Continued) plotzes just now across Seventh Avenue into the Stage Delicatessen fixated on cold tongue and diet Dr Pepper? Is there a God?

The diva nearing ninety is a star. She's a star if ever there was one. To ask why would be an impertinence. Watch her progress into the opera house. Consider her eternal. Thirteen years ago, on a summer night in Central Park, the ancient high priestess of the dance raised two potted flames up in her hands. She lifted her arms against the dark. Nobody in the world could know why. She was a star; that was all.

Stars understand their stances, but not apparently. "True stars impel; they need never campaign."

**"No two great singers
are remotely alike.
The prima ballerina
assoluta is elevated,
not hoisted."**

Ten Things Stars Rehearse To Enforce Their Stardom

1. Glances of Withering Scorn
2. Concern
3. Poetical Attitudes
4. Political Attitudes
5. Repose
6. Passion (akin to Concern)
7. Empathy (with Cosmetics)
8. Composition
9. The Balance of Opposites (once called Paradox)
10. LOVE

Stars keep their interior journeys to themselves. Stardom demands secrecy. Obsession is obsession.

Examine then the star in relation to the star alone. Employ circuitous illogic exclusively.

Stalwarts devoted to diva are strenuously concerned merely with establishing the relation in quality (her one-ness) between diva this day and diva yesterday. (And nothing is so over as yesterday.)

Picture people (all mankind) indulge most profitably in litanies, not comparisons. There is no yesterday on the screen. A (Continued on page 193)



In the four years since she defected from Soviet Russia's Kirov Ballet, Natalia Makarova, strong-featured, tremendous-eyed, frequently comical, always exotic, has become the starriest romantic ballerina in the Western world. Her anchor troupes are American Ballet Theatre and London's Royal Ballet; her protean repertoire ranges from "Giselle" to "Pillar of Fire" to "Apollo" to "Manon." "Stage and life go together," said Makarova. "When you change in life, it immediately shows onstage."

MAKAROVA





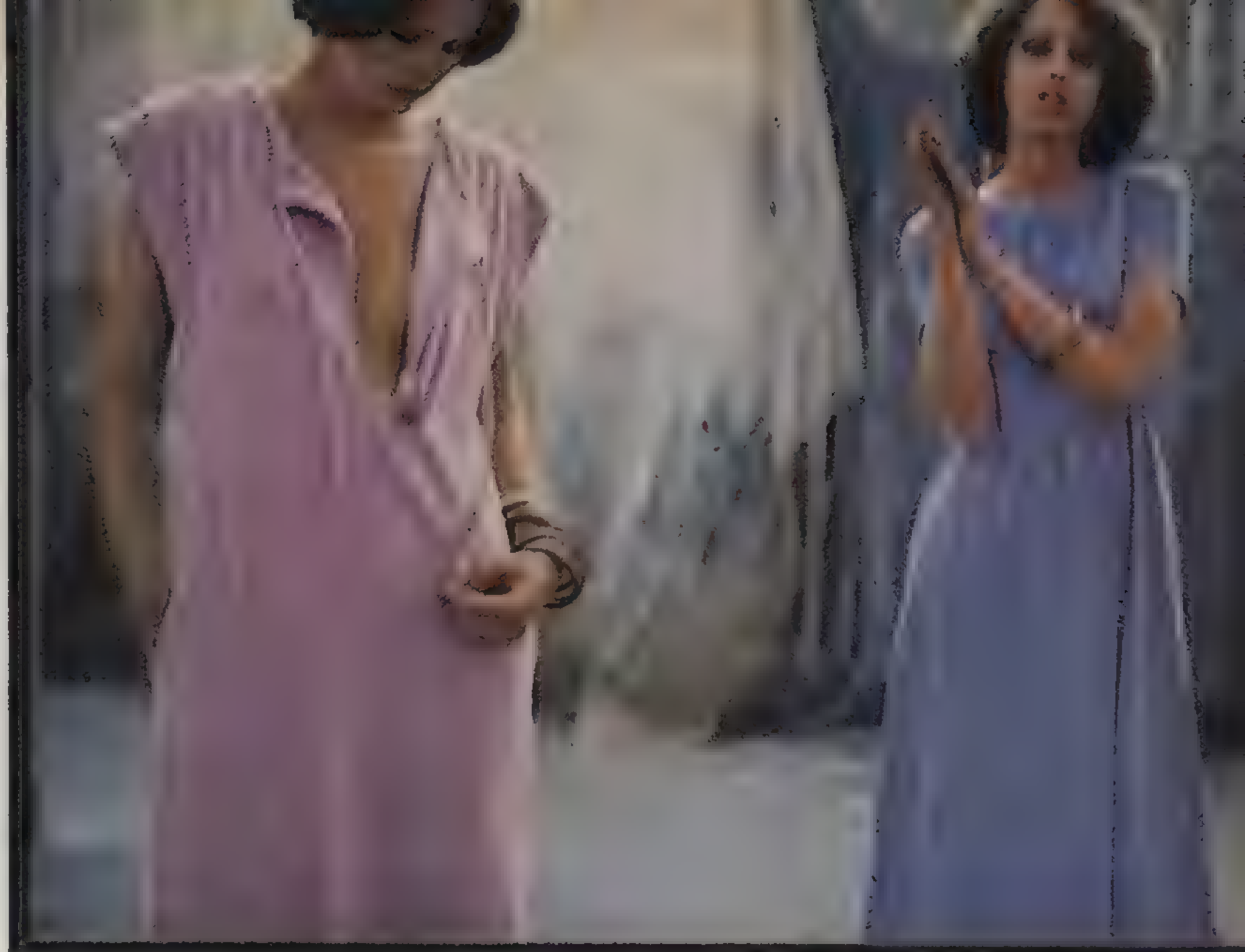
FASHION WITH A FABRIC

VOGUE, April, 1975



MESSAGE

DEBORAH TURBEVILLE



this summer's news/four new textures, four great ways to dress

THIS SUMMER'S COTTON GAUZE— THE NEW UNCRINKLED GAUZE—THE SHEEREST!

Key to hot-weather dressing: fabric that floats on the body, a dress that floats on the body. Or the loose caftan of a dress, *far left*, in the new flat-textured cotton gauze—the airiest dress you've ever slipped into, all gathered on a yoke, with full loose sleeves. By Leslie J. About \$36. Lord & Taylor, N.Y.; Filene's; Woodward & Lothrop; Rich's; Jacobson's; I. Magnin.

THIS SUMMER'S CHAMBRAY—LIGHTER, SOFTER...TOUGHER!

The perfect pulling together of a city summer look, *left*: the new lighter chambray, the new khaki coloring. And this summer's best new covering—the dress that works as a dress, as a coat, as a top for pants. Here, over a matching chambray dirndl with a little cotton knit T-shirt. By Calvin Klein. Chambray, of Dacron and cotton (N. Erlanger Blumgart Fabric). Dress, about \$78; skirt, about \$48; T-shirt, about \$12. Saks Fifth Avenue; Hudson's; Marshall Field; Famous-Barr; Woolf Brothers; May D & F; I. Magnin.

THIS SUMMER'S TERRY—A NEW OFF-THE-BEACH LIFE!

Terry cloth—the one summer fabric you've always wanted for more than just beachdressing. Now you have it: a soft, supple ribbed terry—a new dress fabric with built-in cool and comfort. . . . With charm, *above left*: the easy body-skimming dress in lavender terry, with small cap sleeves, open string-tie neckline. By Stephen Burrows; of cotton and nylon (Gloversville Mills fabric). About \$54. Lord & Taylor; Joseph Horne; Sakowitz; Diamond's.

THIS SUMMER'S COTTONY KNIT—THE LIGHTEST-WEIGHT SINGLE KNIT POSSIBLE!

. . . And one of the softest, coolest summer dresses ever! Pale denim-blue knit, *above right*, gathered at the neckline, with tiny little sleeves. By Oscar de la Renta, of Dacron and cotton (Klopman Fabric). About \$90. Altman's; Lillie Rubin-South and West; Strouss; Balliet's. Both pages, photographed at The Cooper Union; hair, by Christiaan; makeup, Sandra Linter. Accessories, next to last page this issue.

● This summer's eye makeup: the prettiest, soft dusky colors from Germaine Monteil—the Twilight Tones . . . Lash Color I is the new rich water-and-smudge-proof mascara. And there are 5 new shades of Eye Color I, their long-wearing cream shadow. Nice colors with the clothes here: a smidge of Gold Dust over Plum Haze.

Everything turns on the fabric. We've said it before. And we're going to say it again now. You expect more from fashion today than "mere" good looks—you want clothes that really perform well. Which is where fabric comes in—today's fabrics come with a guarantee of built-in performance. For summer, it means a dress that doesn't wilt in the first heat wave . . . a dress you can hand wash without washing in a million wrinkles or one that comes back from the cleaners the way it went in . . . it means the most comfortable thing you could be in—and not only an absolutely wow evening dress you're not afraid to have a good time in! . . .



This summer's evenings

A

FLUTTER OF GAU



FASHION WITH A FABRIC MESSAGE

THIS YEAR'S VOILE—
SO SHEER A WHISPER
WOULD SEND IT FLYING
(BUT NOT AS FRAGILE
AS IT LOOKS!) . . .

Floats of roses on natural cottony voile, opposite page, left and right—but not the wrinkly, shrinky voiles you used to know: these are blended with polyester so they won't go limp by the end of an evening (or give out at the cleaner's!). . . . Farthest left, Oscar de la Renta's deeply flounced dress with a little ruffled capelet that flirts over bare arms to a deep V back. . . . Next to it, his wrapped rose-printed voile, to wear with La-ligue bangles, a flat little slipper. Both dresses—of polyester and cotton (Crantex Fabrics), about \$240 each—are part of the rose celebration at Lord & Taylor this month. Farthest left dress, also at Jacobson's; Neiman-Marcus; Balliet's; I. Magnin; El Palacio de Hierro, Mexico City. Wrapped dress, also at Kaufmann's; Neiman-Marcus; Miss Jackson's; Swanson's; I. Magnin.

THIS YEAR'S CHIFFON—
THIN, FLOATY, WONDER-
FUL AGAINST SKIN . . .
ONLY THE
WRINKLES ARE MISSING

Springflowers on white air, left, unbuttoned to show skin to the waist—Anne Klein's enchanting little short-sleeved blouse, tied on the arms, and yards-and-yards skirt. In one of the really great new polyester chif-fons: all the deliciousness of the real thing, none of its vulnerabilities (you could roll this into a ball before wearing it), and for a lot less money! By Anne Klein & Company, of polyester. Blouse, about \$68; skirt, about \$140. At Saks Fifth Avenue; Rich's; Higbee's; H. & S. Pogue; Jacobson's; L.S. Ayres; I. Magnin. Photographed at The Cooper Union. Hair, Suga (the froth of curls, far left—an Elura Wig by Fashion Tress); makeup, Sandra Linter. Accessories, next to last page.

ZY PRINTS TO DANCE IN

DEBORAH TURBEVILLE

**FASHION
WITH A FABRIC MESSAGE**

KHAKI POPLIN—FOR A COOL
SUMMER DAY, THE GREAT SUMMER
FABRIC...IN THE NEW COLOR
FOR SUMMER!

New views of the safari shirt-dress, this page—trim, dashing as ever, but in a fabric that stays neat and trim, no matter what—and crosses seasons like crazy: khaki poplin that's all polyester—practically the original un-wrinkly every-season fiber. . . . Near right, the easy shirt-dress—nifty over a sand-colored T-shirt (right behind it, the safari shirt-jacket over a matching sleeveless dress). Shirt-dress, by Belle Saunders for Abe Schrader. About \$110. Lord & Taylor; Wanamaker's; Rich's; Kaufmann's; Van Law-Carol's; Neusteters; J.W. Robinson.

WHAT EVERYONE WANTS FOR HOT,
HOT DAYS—COOL, PRETTY,
COTTONY DRESSES THAT STAY
THAT WAY ALL DAY

The charming little rust-and-white print, opposite page, left, the pinafore-fresh feeling . . . with a small-wrapped head, a bare scuff, one of the prettiest ways to cool down on hot days! And the fabric's a dream—a super-smooth blend of Dacron and cotton that dunks in the sink, dries in a minute. Kappi dress; Klopman Mills fabric. About \$48. Saks Fifth Avenue; Burdine's; Carson Pirie Scott; Neiman-Marcus.

Soft striped shirting, opposite page, right, like the lightest kind of broadcloth, in a pretty, easy, tucked-front dress of beige, taupe, and navy—opened-up neckline, a smidge of sleeve, and a non-stop freshness that will make you want ten of them! By Albert Nipon, of Dacron and cotton (A Fabric from Burlington Sportswear). About \$110. Bloomingdale's; Gidding-Jenny; Swanson's; Bal-liet's; Marie Leavell. Photographed at The Cooper Union. Makeup, Sandra Linter; accessories, next to last page.

- Tip for scarf-wrapped heads: slightly stronger eye makeup—and when you're wearing more, how nice if it's doing more—as Polly Bergen's moisturizing Moisture Blend Eye Color Creams do!



This summer's shirtings

THE NEWS IS



THE DRESS

**FASHION
WITH A FABRIC MESSAGE**

THE DRESS EVERYONE
WANTS FOR SUMMER.
FALL. SPRING. THE
WORD IS SEASONLESS...
THE KEY IS JERSEY.

This summer's dress, *right*—the super-pretty easy-evening smock in the lightest matte jersey—the all-time seasonless fabric—and it wears forever! Beige, with a sunburst of bright embroidery, shoestring-tie neck—pretty untied... pretty with a small, scarf-wrapped head. Dress by Nat Kaplan, of polyester. About \$130. At Bergdorf Goodman; Nan Duskin; Montaldo's; Jacobson's; Balliet's; Sakowitz.

THE NEW EASIER
SHIRTDRESS IN A SILKY
SOFT KNIT YOU DON'T
HAVE TO THINK TWICE
ABOUT... NEVER HAVE
TO PUT AWAY!

The silvery-grey button-on shirtdress, *far right*, with a shirred yoke, soft full sleeves—nowrinkles, no worries—it washes like a dream, goes all year. (Here, at The Cooper Union, with another view of the smock and the striped dress from the last page.) By Leslie Fay, of Qiana nylon. About \$52. Lord & Taylor, N.Y.; Woodward & Lothrop; Burdine's; Higbee's; Jacobson's; I. Magnin. Hair, Maurice Tidy. Makeup, Sandra Linter. Accessories, next to last page of this issue.

● The key to revealing necklines: a beautiful well-cared-for throat. One key to that: Elizabeth Arden's Bye-Lines Replenishing Throat Cream—extra-rich, it's perfect for firming up and soothing.



This summer's easy evenings **T**HE LOOK IS SOFT



DEBORAH TURBEVILLE



DEBORAH TURBEVILLE

This summer's cotton

T | - | | -



**FABRIC
WITH A FASHION MESSAGE**

THE MOST VERSATILE LOOK FOR
SUMMER DAYS IN THE CLASSIC,
PERFECT HOT-WEATHER FABRIC—COOL,
COMFORTABLE COTTON BROADCLOTH

A coat, a dress, a smock; loose, belted, over pants; whatever whenever you need it—that's a covering! . . .

The khaki-green cotton covering over a brown knit tank top, khaki-green skirt, far left: the best new summer basics with all the key summer details: lots of bareness in the neckline, lots of fullness in the covering (so it looks super belted tight), short loose sleeves, a skirt that wraps . . . the works! By Oscar de la Renta. Covering and skirt, of cotton (Crantex Fabrics); tank top, of Dacron and cotton (Klopman fabric). About \$210. Elizabeth Arden Salons; Montaldo's; Strouss; Jacobson's; Miss Jackson's; Sakowitz; El Palacio de Hierro, Mexico City.

News this summer—the look of a skirt and top with its own covering, center: everything in a soft, muted, dusty-rose color—cotton broadcloth covering and skirt, jersey tank top. By John Kloss for Mel Mortman. Covering, about \$90, and skirt, about \$50, of cotton (Crantex Fabrics); tank top, of Encron Golden Touch polyester by American Enka, about \$18. Bergdorf Goodman; Rich's; Higbee's; Joseph Magnin.

New texture of broadcloth, left: khaki-green cotton with a slubby handwoven look—super new look for this summer's fatigues-dressing! The button-front smock worn as the easiest kind of covering over a Danskin brown leotard, pleat-front khaki cotton pants. By Ronald Kolodzie for Concept VII; Intime Fabric. Covering, about \$90; pants, about \$44. Miss Bergdorf of Bergdorf Goodman; Nan Duskin; Lillie Rubin-South and West; Hudson's; Hovland-Swanson. Photographed at The Cooper Union. Hair, Suga; makeup, Sandra Linter. Accessories, next to last page.

- Summer skin tip when extra cleansing is key: an extra-gentle cleanser—Charles Revson for Ultima II's Skim Milk Fresh Gentle Cleanser is the very thing!

PERFECT COVERING



This summer's surprise **T**HE EVENINGS YOU

**FASHION
WITH A FABRIC MESSAGE**

WHAT'S BLACK AND WHITE
ALL OVER... GOES EVERYWHERE...
AND FEELS LIKE SILK?

The perfect late-day/
little-evening dress, *far left*, in a small, neat
black-and-white Qiana
print—the soft, silky knit
that packs without creas-
ing, wears and wears
looks terrific! Dress and
matching scarf by Adele
Simpson, of Qiana nylon
(C.M. Gourdou fabric).
About \$240. Late April at
Bonwit Teller; John Bald-
win; Younkers; Younker
Kilpatrick's; Harzfeld's;
John Hogan.

THE BODY-REVEALING
JERSEY—GLAMOUR
THAT PRACTICALLY
TAKES CARE OF ITSELF

The long fluid slink of
navy, *left*, with a plung-
ing décolletage, knotted
on the bosom. One of the
all-time ways to be bare
at night... but this time
in a nylon jersey that
packs, travels, holds up
like a real trooper! John
Anthony's Nyesta dress of
Antron nylon (Glovers-
ville Mills fabric). About
\$145. At Elizabeth Arden
Salons; Nan Duskin; Hutz-
ler's; Maison Blanche;
Sakowitz.

THE NEWS OF BARENESS...
OF A NO-PROBLEM
"CRÊPE DE CHINE"

Of all the ways to be bare,
one of the prettiest, most
intriguing, *right*—the
"scarf" dress. In a black
texturized Dacron (it
feels just like crêpe de
Chine, has none of the
up-keep worries) with an
easy skirt and strapless
top attached only in front
—the rest is up to you—
you can twist and tie it
different ways for differ-
ent kinds of bareness. By
Blassport, of Ultressa of
texturized Dacron (Klop-
man fabric). About \$60.
Saks Fifth Avenue; Nan
Duskin; John Baldwin;
She Designs for Her;
Sakowitz; Neusteters.
Both pages: photo-
graphed at The Cooper
Union; hair, Suga; make-
up, Sandra Linter. Acces-
sories, next to last page.

● To make the most of bare-
ness, make the most of
your skin, especially in
newly-bared places—
shoulders, back, décollet-
age. One way: Orlane's
Crème Fluide B-21 (for
Body and Buste)—it not
only moisturizes, it tones
skin, helps to firm it up.

PULL OUT OF A SUITCASE



REVOLUTION IN FRENCH

Low-cal

In his inn-spa at Eugénie-les-Bains, chef Michel Guérard has added the radical new appeal of low calorie count to the beauty and savor of traditional French food

"Hmm . . . *pas exactement La Grande Bouffe*," were the first words we overheard from the next table in the dining room filled with fresh country flowers at Eugénie-les-Bains. They were spoken by a stout French gentleman to his equally stout wife as they suspiciously examined the diet menu. Leaving their table an hour later—having consumed with obvious relish a lunch consisting of stuffed eggplant; chicken poached in cider with carrots, turnips, zucchini, leeks, and cabbage; salad; and coffee custard (all adding up to the unbelievably low total of 425 calories)—our gentleman, looking bemused but radiantly happy, said, "*Mais, c'est un miracle, Geneviève!*"

The miracle, performed twice daily by the young genius of the New French cuisine, Michel Guérard, is the invention of dietetic meals as exquisitely delicious as the *haute cuisine* he made famous at his restaurant the Pot au Feu on the edge of Paris. Just as the most amusing theatrical, political, and literary people, the most knowing gourmets of Paris, used to make the tedious trip to suburban Asnières where they were captivated by Guérard's fabulous but fattening food—now, equally captivated, they flock to the Landes to lose weight eating the food of his fabulous but *non-fattening cuisine diététique*.

The Landes is that mysteriously poetic corner of Southwest France between Bordeaux and Biarritz where the wife of Napoleon III, the Empress Eugénie (remember those hats your grandmother used to

CHRISTINE AND MICHEL GUÉRARD

Michel Guérard is not the first person to lose weight when he fell in love. Many have become thin through languishing for love. Others, through vanity, have tortured themselves to thinness by painful dieting. But when "love at first sight" struck the ravishing Christine and the vivacious Michel simultaneously, he, as one of the world's great chefs, decided to create a whole new cuisine that enabled him to lose fifteen pounds in one month and enabled his bride to keep her willowy figure while they both ate a delicious lunch and dinner every day of the week.

Guérard's new *cuisine diététique* sprang quite naturally from the *nouvelle vague*, which, like the New Wave in French films, has swept through French cook-

ing. Guérard (who with his wide-eyed boyish look and his comic gifts could be the Truffaut of this new group) is joined by his friends the great chefs Bocuse, Troisgros, and Vergé in leading this delightful and painless new French Revolution.

Gone are the floor-length menus and the wall-to-wall food. Gone are the baroque presentations, the Gargantuan meals of the Belle Époque with their Renoir-like opulence, the carts laden with elaborate hors d'oeuvres at the beginning of a meal and with staggering assortments of pastries at the end. It's back to Chardin or forward to minimal painting. It's concentrated simplicity—less show-off, although everything is still beautiful to look at and delicious to taste.

rie food that looks luxe

wear?), went to take the waters. In fact it is the Empress's spacious and enchanting villa with its vast grounds that is the new domain of the lively Michel Guérard and his beautiful, soft-spoken wife, Christine.

The Guérards have transformed the Empress's villa into a combination of restful country inn, great restaurant, and thermal bath-health resort with amazingly modern equipment. When you put yourself into the Guérards' hands, the pleasures are twofold. If you are more than pleasingly plump, you will be cosseted and massaged, sauna-ed, steam-bathed and needle-spray-hosed in the same natural hot spring waters that gratified the Empress herself. You will eat festively on fewer than a thousand calories a day. You will emerge slim, relaxed, and very pleased with yourself. If, on the other hand, you are one of the lucky few who does not have to lose weight, you can enjoy the thermal pleasures listed above, ride, swim, play tennis, take delightful country walks, do some spectacular sight-seeing and antique-shopping in nearby Pau or Bazas, and eat as well as you can anywhere in the world on Guérard's magnificent non-diet Pot-au-Feu menu.

The service is informal, gentle, and elegant, although the waitresses in their floor-length dresses still use the formal "These gentlemen, would they desire an aperitif?" It's a far cry from the mini-skirted waitress in a Wyoming motel who said to us, when we asked if it were possible to order a low-cal cottage cheese and fruit plate, "Why sure, honey, if that's what turns you on."

The rooms are imaginatively decorated by Christine Guérard in variations on the theme of Eugénie and the Third Empire; the corn-fed chickens and ducks are from a neighbor's farm; the vegetables and fruits are from the charming gardens of the *curé* of the church across the road. And there are flowers everywhere—massive displays in the reception rooms, pretty individual bouquets on each dining table and in each guest room. Tiny sprigs of fresh flowers even nestle between the pots of homemade jam and pop out from the lid of the sparkling white coffeepot on your morning breakfast tray.

If you decide to visit Michel and Christine Guérard, make your reservations well in advance. They have re-christened the Empress's villa, which is now called Les Prés et les Sources d'Eugénie, Eugénie-les-Bains, Landes, France; telephone: 581901.

To get to Eugénie-les-Bains you can fly from Paris to Pau on Air Inter leaving Paris at 8:40 A.M. and arriving at Pau at 9:50 A.M., Monday through Friday; or leaving at 7:30 P.M. and arriving at 8:40 P.M., every day except Saturday. From there you can go by taxi or rent a car. There is also a sleeper train, the Pyrénées Express, which leaves Paris at 9:49 P.M. and arrives at Pau at 6:30 A.M.

We highly recommend staying at Eugénie-les-Bains; but if you prefer to stay in Pau, try the Continental, 2 Rue Maréchal-Foch; telephone: 276931; or the Bristol, 3 Rue Gambetta; telephone: 277298.

Visit the Château, have a walk on the Boulevard des Pyrénées (splendid view), and shop in the antique shops, several of which are owned by English and American residents. Go to the Musée des Beaux-Arts and don't miss seeing there Degas' magnificent "The Cotton Exchange at New Orleans," painted when Degas visited his brother there.

Ask the residents to tell you when there are bullfights in the region, the very non-Hemingway, nonlethal *course landaise*. The atmosphere is more like an American rodeo than a Spanish bullfight, although the bullrings are pure Napoleon III.

Play hooky from your diet one Sunday and drive twenty-five miles to Escalans to eat like a god at the Café Quotidien. It's charmingly

decrepit, but it provides the real pre-*nouvelle vague* cuisine, the great Gascony cooking of a hundred years ago preserved intact. One of the most heartening meals we've had in years. Don't fail to try the magnificent old Armagnacs both here and when you go back to Eugénie.

If, on the other hand, you want to try the *new* cuisine in Paris, try the up-to-date treatment of old country recipes as prepared by a protégée of Guérard; Véronique Cuisinière, 9 Rue de Pontoise, Paris V; telephone: 3258941. Don't miss the *gâteau d'herbes*, an all-vegetable pie, and the terrine of chicken and duck.

RECIPES FROM MICHEL GUÉRARD

STUFFED EGGPLANT

(Diet Caviar) six servings

3 small eggplants (about 1/2 pound each)
3/4 cup finely chopped mushrooms
2 tablespoons finely chopped shallots
1 egg yolk
1 teaspoon olive oil
2 teaspoons mineral oil (do not use more; excessive mineral oil can be unhealthy)
1 tablespoon cottage cheese (Light N' Lively or other diet cottage cheese)
2 medium tomatoes, peeled, seeded, and finely chopped (or 1 large tomato)
2 tablespoons finely chopped pimientos
1 clove garlic, finely chopped
1/2 cup very finely chopped chervil or parsley
Juice of 1 lemon
Salt and freshly ground pepper

Garnishes:

1 cucumber, 2 tomatoes, 1 bunch parsley

Wash eggplants and without drying them lay them in an ungreased baking dish; bake at 300° for about 30 minutes or till tender when pierced with a fork. Turn them once or twice during baking. When cool enough to handle, cut them in half lengthwise, scrape out as much of the pulp as possible, saving the skins to use as shells. Chop pulp. Sauté mushrooms and shallots in a Teflon pan with no fat till lightly browned.

In a large bowl whip egg yolk with olive oil, add eggplant pulp; and then, beating continuously, gradually add mineral oil till you have the consistency of a thick paste. Press cottage cheese through a fine sieve and add it and all the remaining ingredients except garnishes to the eggplant mixture, including the sautéed mushrooms and shallots.

Cut a 1-inch strip lengthwise off each eggplant skin. Lay the shells skin side down, mound the mixture in each shell and lay the strip skinside up on top. Garnish with parsley sprigs and slices of tomato with slices of cucumber on top.

POTS DE CRÈME AU CAFÉ

four servings

2 cups skim milk
Sugar substitute in powdered form (such as Sweet 'N Low), use the equivalent of 4 teaspoons sugar
3 eggs
2-3 teaspoons instant coffee powder or grains
1 tablespoon cocoa in powder form with no sugar (available in health-food stores)

Heat milk till it simmers; dissolve sugar substitute in it. Pour it into a bowl and let cool to lukewarm. Beat eggs, coffee powder, and cocoa powder together, then beat into tepid milk. Pour mixture into individual custard cups (or *pots de crème*), and set in a *bain-marie*, that is, in an oven-proof baking dish that is filled with warm water to half the height of the pots. Bake at 300° until set; this may take anywhere from 30-50 minutes, much longer than a custard made with whole milk or cream. Cool in the refrigerator for 4 hours and serve.

(Continued on next page)

FILLETS OF DUCKLING WITH GREEN PEPPERCORNS

(Pot-au-Feu non-diet version)
four servings

Duckling, about 4½ pounds
Salt and pepper
2 baking apples, peeled, cored, and sliced
2 tablespoons butter
Sauce ingredients:
½ cup dry white wine
2 tablespoons peppercorns from a small jar of poivre vert (pickled green peppercorns, available in specialty shops)
1 teaspoon of the poivre vert juice
2 teaspoons Cognac
½ cup of the duck juice that oozes out during roasting, skimmed of as much fat as possible (a bulb baster is good for this purpose)
1 tablespoon chopped pimientos
1 teaspoon port
4 tablespoons sour cream at room temperature

Clean duckling, sprinkle inside and out with salt and pepper. Place on a rack in a roasting pan; roast in a preheated 400° oven for 1 hour or till juices run out slightly pink when it is pricked with a fork. Prick skin with a fork in several places from time to time so that the fat will run out. During last 15 minutes, sauté apples in the butter over medium heat.

Remove duckling from oven; cut off wings and remove skin from the breast of the duckling and any fat clinging to it. Separate drumstick from second joint, reserving the second joint for another use. (It is delicious cold, of course, with a green salad.) Cut the breast meat into long strips. Keep all the duck meat warm while you prepare the sauce.

In a heavy saucepan, heat wine over high heat till it is reduced to about 1 teaspoon. Add poivre vert juice and Cognac; reduce to half its volume. Add duck juice, pimientos, green peppercorns, and port. Remove from heat, carefully and gradually stir in sour cream. Add salt to taste. To serve, put a wing or drumstick on each plate, along with several strips of the duck fillet, spoon some sauce over it, garnish with sautéed apple slices.

Equally delicious but infinitely less fattening is the diet version of the same dish.

Follow exactly the same procedure for roasting the duck. Bake the apple slices for 15 minutes in a Teflon baking pan with *no* butter. For the sauce use the same ingredients but omit the sour cream. Substitute in its place 3 tablespoons diet cottage cheese pureed in a blender with 1 tablespoon yogurt and follow this somewhat different procedure for the preparation of the sauce: In a heavy saucepan heat the white wine, Cognac, and port over high heat until only a teaspoon or two remains. (As the alcohol evaporates, the calories evaporate with it, leaving only the delicious flavor.) Add all the other ingredients except the cottage cheese-yogurt blend, and heat. Remove from heat and stir in the cottage cheese-yogurt blend.

POULE AU POT

(Poached Chicken) four servings

2½-pound chicken
4 carrots, cut into 1-inch strips
2-3 young white turnips, cut into 1-inch strips
4 cans jellied chicken consommé at room temperature
1 yellow squash (or 2 zucchini), peeled, cut into 1-inch strips
1 pound string beans, trimmed and tied into bundles
8 halves canned diet apricots, drained of all juice
Salt and freshly ground pepper
Flat parsley, coarsely chopped

Put chicken, carrots, and turnips in a pot; add enough consommé to cover and season. Simmer 45 minutes or till chicken is tender. Add squash (or zucchini) and string beans for the last 10 minutes of cooking, testing them after 5 minutes and removing them while they are still somewhat crisp. Turn off heat and add apricot halves. Remove 1 cup broth to a small saucepan and boil over high heat till reduced to half its volume. Correct seasoning.

Remove the skin (fattening!) from the chicken; cut bird into quarters. Put a quarter of the chicken on each plate with a bit of the reduced sauce over it and a line of chopped parsley along the top. Arrange carrots, turnips, and squash alternately on one side of the chicken and a bundle of beans (with the string removed) surrounded by two apricot halves on the other.

TOMATO SOUFFLÉ

four servings

6½ pounds very ripe tomatoes, peeled, seeded, and coarsely chopped
1 tablespoon very finely chopped shallots
1 clove garlic, put through a garlic press
Seasonings: 1 bay leaf, ½ teaspoon powdered thyme or basil, salt and freshly ground pepper to taste
1 tablespoon tomato paste
2 egg yolks
3 egg whites

Preheat oven to 400°. Cook tomatoes, shallots, garlic, and seasonings in a heavy enamel saucepan. (Do not use any butter or fat but stir frequently.) Cook till most of the liquid has evaporated and you have a fairly thick paste. It may take from 15-25 minutes depending on the heat and the juiciness of the tomatoes. Remove the bay leaf, stir in the tomato paste, and let it cool.

When mixture is no longer hot, beat in egg yolks. In a separate bowl, beat egg whites till stiff. Mix 1 large spoonful of beaten whites thoroughly into tomato mixture, then carefully and lightly fold in the remaining whites. Put into a large lightly buttered soufflé dish or into small individual ones. Put into oven and immediately reduce heat to 375°. A large soufflé will be done in 20-25 minutes; individual small ones in about 10 minutes. They should, of course, be puffed up and lightly browned on top.

MUSHROOM SOUP

four servings

2 teaspoons mineral oil (no more)
1 teaspoon olive oil
1 medium onion, finely chopped
½ pound mushrooms, finely chopped
1 tablespoon dried mushrooms that have been soaked in warm water till soft, carefully drained, rinsed, and chopped (optional)
¼ cup dry white wine
2 chicken bouillon cubes (diet cubes)
1 tablespoon tomato sauce (or 1 medium-size ripe tomato, peeled, seeded, and chopped)
Chopped chives

In a deep pot, cook the onions in the combined oils over medium heat till transparent but not brown. Reserve 2 tablespoons of the mushrooms for a garnish and add the remaining mushrooms to the onions along with the dried mushrooms (optional but awfully good!); cook together for 2-3 minutes. Add wine and cook till wine is almost completely evaporated. Add 4½ cups boiling water in which you have dissolved the bouillon cubes. Cook covered for 15 minutes, cool slightly, and blend in a blender at medium speed. Return to pot; stir in tomato sauce till dissolved; pour into cups and serve, sprinkling each portion with some of the reserved mushrooms and the chives.

Three dishes by Guérard, some for a weight-loss diet, all examples of his artistry in the placement of food on a plate.

Top: Fruit salads, centered with sherbets (raspberry, lemon, hazelnut) and served with fruit sauces: not for dieters.

Center: Creamy fillets of duckling, sparked with green peppercorns; comes in two look-alike versions, diet or not (recipes, left).

Bottom: Poached chicken wreathed in vegetables; a low-calorie eyeful (recipe at left).

(More Guérard recipes on page 86)





▼ This flat shoe practically cries for pants—you'll like it with other things, but with pants, it...is...terrific!—burlap on a flat rope wedge. About \$60. Delman Shoe Salon at

▲ The scarf you couldn't find last summer—solid cotton squares in a zillion beautiful colors—this summer you can collect by the fistful! ... Coolest around the neck, the most non-slip for head-wrapping, in all the right sizes—here, for starters, yellow, sand, and white 21" squares by Echo Scarfs (at Saks Fifth Avenue; Jacobson's; Sakowitz) and a pinky-beige 17" square by Fisba, at Paul Stuart.



◀ Eye find—oversized sunglasses that don't overpower your face! Secret—the thin light rims, pale-away gradient lenses. Here, in coral with dark-green lenses. By B. Robinson. About \$18. Lord & Taylor; Montaldo's; I. Magnin.



The shoe you've been looking for—the light, bare, pretty, irresistible flat sandals and scuffs that took off with the smock dress and turned into the biggest accessory news of the summer—and the hardest to find (till now!). Found every way you could ask for: in luggage-tan leathers and ropes for day; in paper-thin straws and pale strips of kid for evening; for pants and skirts as well as dresses; for anything—it is the everything-shoe for summer! All by David Evins. About \$60 each. Stores, page 194. ▶

Bergdorf Goodman. **Beauty plus:** The brown-tinged-red Woodrose nail polish — perfect for khaki, covert, olive drab — all the new summer colors! Ultima II by Charles Revson.



▼ Super with skirts — the flat shoe that's a pretty new take on the gladiator — thinnest stretch cord laced through tan leather. About \$60. Saks Fifth Avenue, N.Y. **Beauty plus:** Super-with-tanned-skin True Chocolate nail polish — Ultima II by Charles Revson Perfect Makeup for Nails.



APRIL

FINDS

summer's COMING (just two months!)

now is the time to start your warm-weather accessories collecting...while it's still easy to find what you want!



▲ The new watch — and the best-looking — best-fitting! — watch in town: Van Cleef & Arpels' perfect classic watch on a tan pigskin watchband (the new watchband to collect!), with a twist — where watch meets watchband, there's a little swivel-hinge that lets the strap twist right or left, so it fits the curve of your wrist. Designed by Pierre Arpels for Van Cleef & Arpels. About \$690.

April **FINDS** the best bags GOING

however you go, whatever you take, we've got the right bag for you (and at some very right prices)... plus travel tips even Kissinger may have missed!

TRAVEL TIPS

Don't take new shoes. ● On new clothes—the easiest packing/dressing/traveling comes from clothes you already know how to pull together. ● Anti-spill technique for plastic bottles: don't fill quite full, squeeze to force out air, seal tightly, forming a vacuum—then pop in plastic bags. ● Keep all identification inside suitcase—thieves have been known to read airport-baggage tags for names, addresses of people going away. ● For extra security, Mark Cross number-registers its luggage—lost cases are returned to the store; they return them to you. ● To prevent luggage switch-ups, add your own I.D.s—luggage straps, Mystic-tape markings, yarn tassels, or bits of braid or ribbon tied on the handles. ● Extra passport pictures are handy to have for spur-of-the-moment visas. ● Super-safe way to handle large sums of money: Letters of Credit—an international “bank book” that allows you to withdraw money at overseas branches or correspondents of your bank. ● One constant traveler's never-go-anywhere-without: black crêpe pants—“there isn't a time, place, season, or unexpected evening they can't get me through.” (P.S. surprise: Saks Fifth Avenue's luggage expert tells us more men overpack than women!)

ANTI-WRINKLE PACKING

Try packing everything in plastic bags—they hold air and prevent wrinkling (take an extra for laundry). ● Fold crushables—like silk—over cushiony things like sweaters. ● Place heavy items in bottoms of duffels, rest them on hinges of hard-sided luggage. ● Fold almost everything except pants lengthwise in thirds, following natural body curves—minimizes wrinkling, and shoulders and hips act as natural “irons” to any creases. ● Use stockings as stuffers to avoid creasing shoulders of blouses, jackets. ● Roll knits, lingerie. ● For duffel-packing, roll almost everything, sailor-style. ● Pack tight (duffels especially)—cushions the suitcase and keeps clothes from sliding around, gathering more wrinkles. ● For extra-pro travel advice, watch for Samsonite's “Travel Ambassadors,” who demonstrate packing techniques at stores and airlines. ● Try folding clothes in and out of each other instead of stacking in one flat layer after another. ● If all else fails, don't forget the old clothes-over-a-steaming-bath-tub trick for quick de-wrinkling!



Light, tough, and handsome

—the new Gucci bag in their new wash-off beige plasticized canvas fabric—our choice for the bag that's going to really take a beating (i.e., the bag to check through airline handlers!). With the traditional red-and-green webbing, in five sizes—\$209 to \$249.

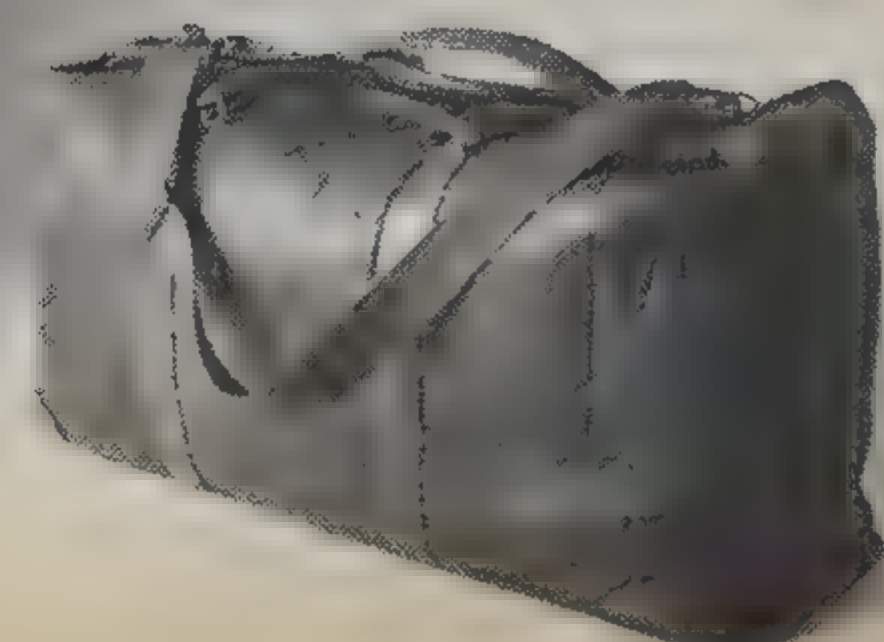
Superbag!—this feather-light navy nylon duffel (below) costs \$15, folds into a belt, and on one woman's trek through Nepal held the following: “2 prs. jeans, 1 pr. knickers, 4 shirts, 2 sweaters, socks, 3 changes underwear, down jacket, hood, booties, nylon wind shirt, wind jacket, poncho, sneakers, wool knit hat, mittens, and gloves, creams, dry shampoo, mascara (only makeup), a towel, mole-skin galore!, a medicine kit that can handle anything short of an appendectomy, 150 balloons for village kids, cigarettes for porters, sesame seeds and Italian candy, covered plastic dish and plastic bags, toilet paper, flashlight, diary, two books, plus a black sweater and pants—my evening dress for Katmandu and Tiger Tops.” By Alpine Designs. At Abercrombie & Fitch.



The ultimate duffel, below, costs a bundle (\$495) but may be the last bag you'll ever have to buy—waterproof, shock-absorbent, temperature-controlled, practically weightless, it has lightness, ease, and duffel dash with the protection of hard-sided luggage. Unbeatable for equipment (cameras don't freeze, lubricants won't melt, jars don't damage), and a snap to pack—the specially designed square mouth opens wide, wide. With easy-to-carry shoulder strap, plus hand grips, in olive-green insulated nylon with bridle-leather trim. By Bob Lee for Hunting World.



Duffels!—everyone's favorite pack-it-in/take-it-everywhere bag. Extra-light, easy to carry, and a joy to buy!—these, from \$11 to \$34.50. Details, page 194.





Garment center — three dress bags, one suit bag — the bags for minimum wrinkling, maximum convenience: they hang up anywhere, don't take up leg room on planes, are all you need for overnights. Details, page 194.

The beat-the-baggage-wait bags — nine super under-seaters that all meet the U.S. airlines' size requirements (combined length, width, and height must not total more than 45"), from the silkiest kid to super-tough Samsonite. Details, page 194.



The bag nobody goes without — anywhere! Light, roomy, super-looking shoulder/ shopping/ tote bags. To stuff inside: a string bag — it weighs nothing going, comes back carrying tons of extra cargo. Details, page 194.



Re cycling: big, blue tough-nylon bike bags, above left—lightness and roominess when they really count! Ready to collapse, above right: an inflatable pillow for instant napping in planes, trains, cars—bathtubs! For movable feasting, a sturdy red refrigerator bag that collapses to nearly nothing. Details, page 194.



Into every suitcase a little raincoat should fall, above left—at last, a good-looking pocket raincoat!—slickery-brown plastic, tough enough not to tear, with bag, belt, hood. Indispensables, above right: the can't-go-without dimstore plastic bags and bottles; electric-current converters for everywhere; protective leather bags; passport cases (at last, a passport case as big as a plane ticket!). And a tropical life-saver—an electronic mosquito repeller. Details, page 194.

EYE-SURPRISED IN LOS ANGELES

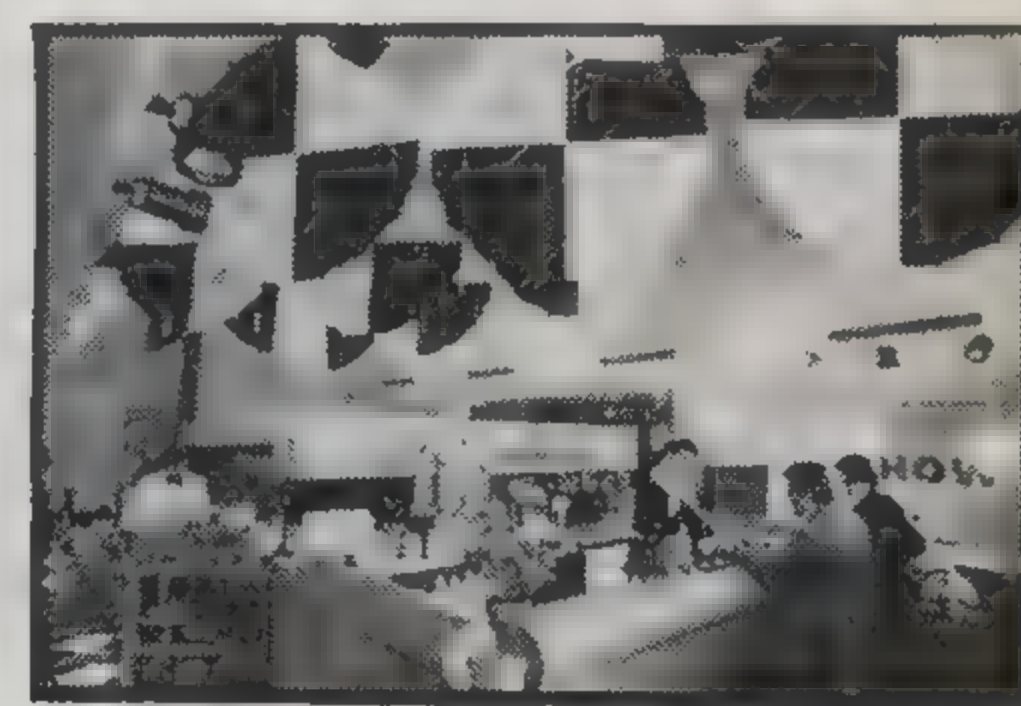
A New Yorker, appropriately provincial, wide-eyes the West Coast, snaps L.A., the city of instant marvels, exotic mores



The passing image of old Hollywood.



When Stevie Wonder is in L.A., he orders his hot dogs from Pink's.



Extraordinary London Chinese restaurant West—Mr. Chow, with Pop paintings by Ed Ruscha.

I had never been west of Saddle River, New Jersey; it was time to go to California. East Coasters naturally look toward Europe; I always thought that going West would be like walking backwards. Feeling incomplete, I did a three-day blitz on Los Angeles—which means thirty-two hours in a car; twelve restaurant pit stops; two sets of tennis; and day-to-evening T-shirt dressing. The trip turned out to be *déjà vu*, because I had read everything Raymond Chandler had written, and I was in a sweat as we drove on Mulholland.

Everyone in Los Angeles looked familiar, as if I had seen him in the movies. The architecture is Third Reichian Pop; interiors are either Rancho Deluxe or Louis XVI in ocher or avocado. No one walks—it's a car town. I saw the next big disaster, 'The Hindenburg,' being built at Universal Studios as L.A.'ers queued up to see their state tumble down in *Earthquake* and *The Towering Inferno*—(The Shake 'n Bake double feature).



The Beverly Hills Hotel is the place to be paged in—either in the Polo Lounge or at the pool.



The "original" Schwab's on Sunset Boulevard. If you are waiting for anything—opportunity, people, or the Hollywood Reporter—wait here.



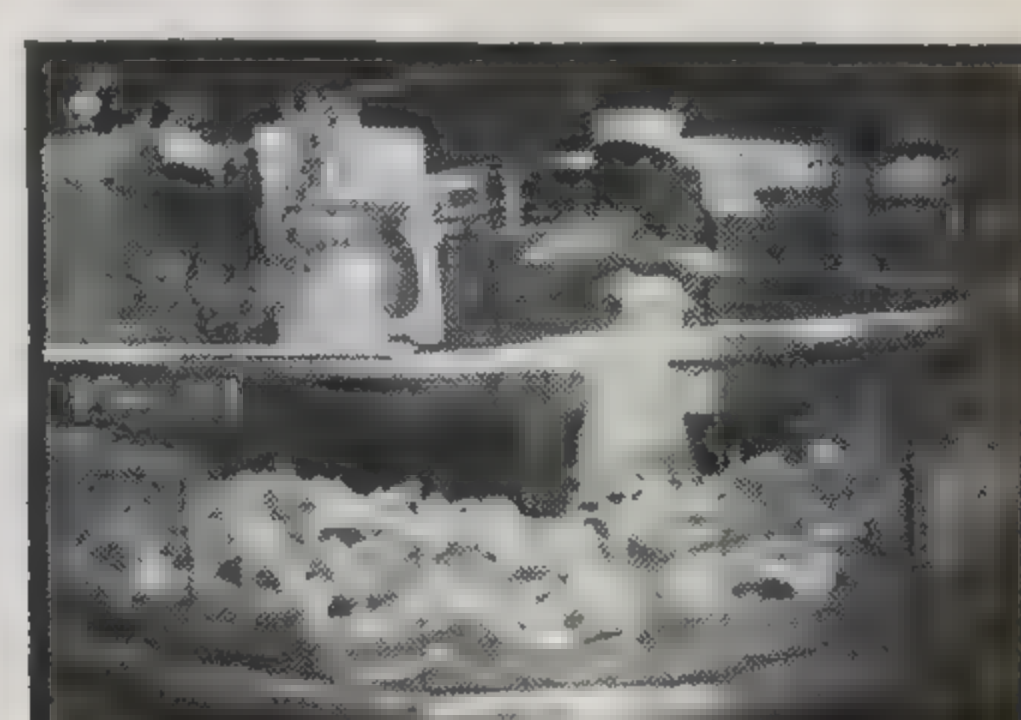
Two examples of Third Reichian Pop architecture.



Also note: Dolores, a shake, rattle, and sesame-seed roll 'fifties-style drive-in; Nate 'n Al's (Stage Deli in tennis dress); hundreds of health food restaurants and taco palaces. Tower Records (right) open until midnight—every night including Sundays and holidays. It is the largest record outlet in the world.



For the Best French food in L.A., Le Restaurant.



Best seafood, vertical shopping baskets at the Farmer's Market.



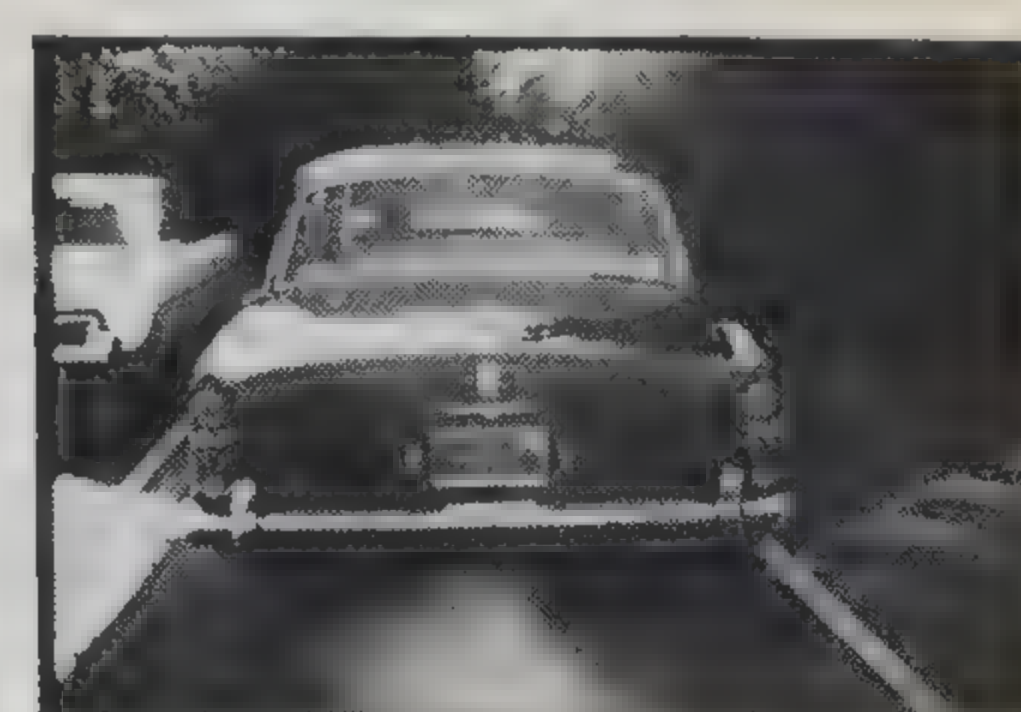
Hell's Angels meet at The Dog House.



The Daisy: The club to be seen at—inside or out.



Malibu Colony—exclusive—suburb of L.A., for writers, actors, producers, and on and on—an architectural accommodation to all styles from English Tudor to 2001.



The car is a natural extension of an Angelino's life—therefore each car carries a name.



L.A. Bloomingdale's surrogates (places to stroll—to see and be seen) are supermarkets. Gelson's in Century City (left) and Ralphs (far left) are the all-nighters of the "STARS." (Also the Sunset Strip Car Wash is a place for star gazing from 8 A.M. on.) . . . (Right) L.A. Monument—the big Bullwinkle à la Myra Breckinridge.



"How can you pass up the person who, after he's singed your hair's last split end, tells you that you look just like 'Garbo at her greatest'?"

MOVIE HAIRDRESSERS

(Continued from page 141)

such a Sassoon stylist. After all, frugging with one of them was the next best thing to frugging with one of the Beatles . . . or so we all thought.

It was also at that time that I took my first trip to Beverly Hills. I'd walk down Rodeo Drive (which is only six blocks long) and count almost ten corner hairdressing havens. And each one had its female following practically lining up in a wrap-around-the-block formation just to get shampooed.

At that time, Gene Shacove was considered *the* heavyweight "Hills" stylist. It used to be that you had to call him almost six months in advance for an appointment; and even then you would have to pray there'd be an opening at 6 A.M. Once I had my Gene Shacove experience, I realized that a hairdresser could not only set hair but was capable of setting his own scene around him.

Shacove was among the first to expand his shop to include a boutique, a discothèque, as well as a

hair salon for men. And by the way, another reason for the changing status of hairdressers in the late 'sixties was due to the increasing number of men who got tangled up in their own longer hair. Eventually they ended up dumping their barbers and going to their wives' or girl friends' hairdressers instead. After all, it was the hairdresser, not the barber, who taught all these long-haired males that investing in a bottle of conditioner and a traveling hair dryer did not mean they were cashing in their masculinity.

Some people (including Gene Shacove) insist that *Shampoo's* lead character of George the hairdresser was based on the life and times of Gene Shacove. One thing is certain: Shacove did revamp the image (along with Sassoon and others) of the hairdresser from a faceless "operator" in a white technician's side-button jacket to that of a trend-setting stud. And Beatty's characterization of George reflects that same Shacove style of wrapping the girls as well as the curls around

their little fingers.

However, unlike *Shampoo's* George, Gene was not left (abandoned by such patron-paramours as Julie Christie, Goldie Hawn, and Lee Grant) alone on his knees on top of Benedict Canyon with only his clips, rollers, and blow dryer to turn to. Shacove instead merely closed down his business, went under analysis, and re-opened a more modest one-man operation. Now he looks back upon the hairdressing salon scene in the 'sixties as "the only place a woman could come and get fondled and cared for by a man . . . legally. And at that time a lot of women were looking for an image, and I believed I could create one for them. I admit that in most cases I got drunk with the power."

"Once you make a new visual for a woman, or for anyone, they may look upon you as God the Father, not to mention the one and only lover. It all seems so logical, when you realize how vulnerable a woman feels when she's seated in a hairdresser's chair, looking like a wet rat, and

stripped of her normal attire. You don't know the rush I'd get seeing a woman's reaction to the way I'd transformed her. At that time what I was doing wasn't considered male-chauvinistic. After all, the woman came to me for help. It was a two-way street."

Meanwhile, Warren Beatty insists that his hairdresser role was not based on Gene Shacove or Jay Sebring (the other star Hollywood hairdresser, who was murdered along with Sharon Tate in the Manson massacre), or anyone in particular. In fact, some of Beatty's buddies feel he was actually playing himself in the pathetic role of the social-, sex-climbing stylist. Perhaps that explains why Beatty thinks that "there's a little bit of hairdresser in every man."

"It has to do with the idea of celebrating women to the fullest. Of making them in every way. I don't think 'cause a man is involved with a lot of women, he is a woman hater. On the contrary, why can't a guy be in love with a lot of women for the sake of being

(Continued on page 193)



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Vogue Movies

By Gloria Emerson

A HARD LOOK AT OURSELVES

The United States' involvement in Vietnam, one of the most divisive episodes in our history, examined in the film "Hearts and Minds"

White is for mourning in Vietnam. The small boy at the National Cemetery near Saigon has a white band across his forehead; his white tunic looks new. The child is speaking to a large, framed photograph of his young father, one of hundreds of South Vietnamese soldiers to be buried that day—very fast as if the dead men were condemned cans of soup to be dropped into holes. Not all Vietnamese can afford to have mourning clothes. The camera shows us a Vietnamese woman in black pyjamas, the dress of peasants, climbing into the pit dug for another coffin. She is crying and calling out: we will never know the name of the man she wants to bring back. Several men pull her out; she is fat, so it is not easy. But the child causes no trouble; no one pays attention to the high, whinnying noises of grief that come from him. The gravediggers are soldiers who have heard it all before, over and over again. Finally, the child lies prostrate before the grave, kissing the face of the father, pleading with it, never letting the photograph go.

The next face we see in the film called *Hearts and Minds* is a familiar, handsome one of the 'sixties: it is General William Westmoreland, who once commanded U.S. forces in Vietnam during the bloodiest years, facing the camera as easily as if he were speaking to a squad of infantrymen. These are his exact words: "Well, the Oriental doesn't put the same high price on life as does a Westerner. Life is plentiful. Life is cheap in the Orient. And as the philosophy of the Orient expresses it, life is not so important."

Hearts and Minds is not just a film on grieving children and ignorant generals: each of our wars has given us these. It is not just a reproach for the twelve-year war in Indochina, a record of a "mistake" or even just an anti-war film. Rather it is two hours of footage—old and new, in Vietnam and at home—that

provides a huge and terrible X-ray of America, of ourselves, which we must examine very carefully if we are ever to be cured, to change, to have health again.

Hearts and Minds was made by a brilliant young filmmaker named Peter Davis, whose first important work, *The Selling of the Pentagon* for CBS, showed us how the military sells itself. He was encouraged and financed by Bert Schneider, whose films *Easy Rider* and *Five Easy Pieces* made such huge profits for Columbia Pictures that they gave this young producer funds for several more pictures, no strings attached. *Hearts and Minds*, however, made Columbia Pictures so apprehensive that the studio withdrew its support and would not release it. After long negotiations, Columbia Pictures agreed to sell the film; Warner Bros. is distributing it now.

The picture's title comes from President Lyndon Johnson's statement that "the ultimate victory will depend on the hearts and minds of the people who actually live there." Davis has filmed some Vietnamese whose hearts and minds we did not win, Vietnamese who were in the wrong place at the wrong time, who would not do as we wished. *Hearts and Minds* has combat footage from Vietnam, but the film shows us that there are many ways to kill a Vietnamese. One of them is to destroy a village.

"Everything just collapsed under the bombs," a Vietnamese peasant woman says. "Everything just caved in. . . . Where am I to find a place to sit and to work for something to eat? Even a bird has a nest it can go back to, crawl into for food and sleep."

This small woman, with her long sighs, is what so many Americans in Vietnam despised and wished to punish. Her skin, her language, her teapot, her hoe: this is what was hated. In one of the most revealing, and chilling, sequences in *Hearts and Minds*, a young, handsome prisoner of

war comes home to Linden, New Jersey. The town goes wild. He is the happy ending to the war. Lt. George Coker makes many speeches in the community. At St. Elizabeth's school, the little pupils are allowed to ask questions. What did Vietnam look like, a child asks the hero.

"Well if it wasn't for the people it was very pretty," the officer said. "The people over there are very backward and very primitive and they just make a mess out of everything."

The children pay attention. They have been told by a Sister that Lt. Coker has a very important message. Perhaps Davis, who has two small sons, made *Hearts and Minds* for the children of America. Without it, they might come of age believing we intervened in Vietnam for the most honorable reasons. The truth is we were hated: a Saigon coffin maker is not afraid to say so.

There was no winning in Vietnam. Troops could not do it, herbicides and defoliants could not do it, napalm and white phosphorus could not do it. Bombing and burning them did not work. And, always, the word from Washington was cheerful and full of hope.

"The American public was lied to month by month by each of these five administrations," Daniel Ellsberg says in *Hearts and Minds*. "It's a tribute to the American public that their leaders perceived they had to be lied to. It's no tribute to us that it was so easy to fool the public."

The most shattering comment in *Hearts and Minds* is made by Ellsberg, the former high-ranking government official who spent years in Vietnam before he turned against the war and hoped to help end it by releasing the Pentagon Papers for publication.

"The question used to be 'might it be possible that we were on the wrong side in the Vietnamese war?' he says. "But we weren't on the wrong side, we are the wrong side." ▽

By Gordon G. Ball, Ph.D.

CAN YOUR MIND CONTROL YOUR HEALTH?

Experiments with biofeedback suggest that we can alter brain waves, heartbeats, blood pressure

● Can we control our blood pressure, heart rate, or brain waves voluntarily?

For many years there have been reports of yogis who claimed they could increase or decrease their body temperatures, change their heart rates, control blood pressure, live on little air, and change other internal functions. Closer to home, people in hypnotic trances have produced blisters, removed warts, eliminated pain, and performed other remarkable feats not possible in their normal non-hypnotic state.

● But how do yogis and hypnotized people do it?

The biofeedback technique, developed over the last ten years, gives us a clue, so that the average person in his normal waking state can be taught some control over his so-called "involuntary" functions. If you suffer from certain heart problems, high blood pressure, migraine headaches, chronic anxieties, or psychosomatic illnesses, this technique may someday help you.

● What is biofeedback?

Basically, it's very simple. By using sensitive recording devices we can record signals from virtually any part of our bodies. The *biological* signals are amplified and *fed back* to the subject so that he himself can listen to what that part of his body is doing. Hence the term *biofeedback*. The idea is that we have little control over any part of our bodies unless we have some idea (feedback) as to what they're doing. For instance, we would have tremendous difficulty learning to speak if we couldn't hear our own voices, and we would be poor pianists if we couldn't hear the music our fingers were playing. Similarly, we have great difficulty controlling our blood pressure because we can't normally feel how strong or weak that pressure is.

● What can biofeedback do?

In half an hour you can learn to gain some control over your brain waves. For about \$200 you can buy by mail a biofeedback machine for alpha control. Basically, a light or tone appears every time alpha waves occur in your head, and you soon learn that

quiet, meditative thoughts produce the waves. It's great to talk about in your next encounter group, but you won't learn your innermost secrets this way or find eternal peace. Your local guru would be just as helpful along these lines.

In a more serious vein, biofeedback has been used to control dangerous brain waves that produce epileptic fits. Patients have been taught to recognize which brain waves precede an attack and, with time, some patients have even been able to use biofeedback to reduce the number of attacks. In fact, biofeedback devices can be made so small and portable that people can walk around carrying simple recording devices and listen to their brain waves.

● Can biofeedback help against the big killers—high blood pressure and certain heart ailments?

It shows promise in some areas. For instance, if you have trouble with irregular heartbeats, this eventually may be the technique for you. A few patients have managed to gain so much control over this abnormal condition as almost completely to eliminate it. Biofeedback won't eliminate the Pacemaker in all situations, but it could replace it in a few.

● How can you train yourself?

For instance, to control blood pressure, we put a small sensing device around the arm. If the pressure is high, we hear a high-pitched sound; if it is low, we hear a low sound. (If we wanted to get fancy, we could even show the subject a number that was equal to his blood pressure.) By listening to this changing tone, we simply become aware of how our blood pressure changes depending on our mood. In time, we can learn which states of mind produce blood pressure increases and which produce decreases. Some people succeed remarkably well . . . others show little control.

● Tension headaches?

You can listen to the activity of the muscles in your forehead and learn to reduce it. Biofeedback helps you relax and reduces the number of headaches. Migraine

headaches have been more resistant to treatment but, curiously, there are a few reports indicating that if you can learn to raise the temperature of the hands in relation to that of the head, you can get some relief!

● Stomach ulcers?

So far, there has been no therapeutic success with biofeedback reported, but some people have managed to get a slight degree of control over stomach activity.

Most of us live without having to worry about irregular heartbeats or abnormal blood pressure. Our innards function quite adequately without our having the slightest knowledge that some of those organs even exist. Learning to control them late in life might be like teaching an adult to walk who had never walked as a child. It isn't easy. Remember, it takes a tennis player many years of constant practice to control his muscles precisely so that the tennis ball goes roughly where he wants it to go.

● Why isn't everyone into biofeedback?

Initially, scientists claimed that they could teach animals amazing control over "involuntary" functions. More recently, however, they've run into difficulties and have become somewhat more conservative in their reports. Biofeedback is new and experimental. Exaggerated claims have been made about it, mainly due to overzealous reporting. New techniques tend to get too much attention, and the final result is a disillusioned public and a rather embittered scientist. This is true with biofeedback—everybody has heard about it, even if they don't know what it's all about.

● What's ahead?

Hopefully, biofeedback will someday for some people replace drugs now being used to control such things as heart rate, blood pressure, migraine headache, and chronic anxieties. It *could* become a very powerful medical technique. It's unlikely to help you right now in day-to-day living, but it's probably one of the future ways of medicine. All we can do at the moment is to continue testing and hope. ▽



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Combine camp activities with study: Oceanography, Algebra, Film, Span., Reading, Math, etc. Mem. ACA. WAIC. 3 & 6 wks. June 21-Aug. 3. Snorkel Diving, Riding, Boating, Pack Trips, Shop. Coed. Grds. 2-9. 723H El Paseo, Ojai, CA 93293. 805-646-1423.

ECOLE ARCADIE

Intensive 6-week language program, June 28-Aug. 8. Coed, ages 13-18. All classes and activities conducted in French. Salt water pool, tennis, cycling, sailing. European staff. Catalog. Dr. Richard T. Gott, Ecole Arcadie, Bar Harbor, Maine 04609.

Clear air, clean water, and fun

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In unspoiled Maine on Lake Mooselookmeguntic. Most sports, tutoring, riding, outcamping. Coed, 8-16. ACA accredited. Six weeks. Write Director: J.R. Manella, 299 Central Street, Milford, Mass. 01757



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Tutoring camp. Est. 1902. Coed. Study and recreation for young people 13 and older. Courses for credit, make-up, review, enrichment. Personalized attention, experienced tutors, relaxed atmosphere. Richard Bisbee, Director. 1015 Oslo St., Worthington, MN 56127.

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On ITHACA COLLEGE CAMPUS, Ithaca, N.Y. Preview of college life. Preparation—College Boards, Regents, H.S. subjects for credit. Also Dev. Reading, Communication arts, Psychology, Humanities, Typing, Driver's Ed., Crafts, Modern dance. Superb facilities. Pools, Golf, Tennis, Riding. Separate tennis camp. 2 & 3 week sessions. Outstanding pros. Mrs. Otto G. Schonberg, Dir. 250 West 57th St., New York 10019 • (212) PL5-2506

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Earn Academic Credit—All basic Liberal Arts Courses. Also learn from World Champions

SURFING, SAILING, SCUBA DIVING

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Dan V. Wallace, Director
P.O. Box 1656, Kailua-Kona, HI. 96740
Tel. W. Coast Rep: Max Dougherty (213)332-2174

Travel

INTERNAT'L RANGER CAMPS

Widen their World. Camp Lake Geneva in Swiss Alps, Viking near Copenhagen. Sports, Lang., sightseeing. Fun & friendship for boys & girls 8-15. 2.3.6 wks. Est. 1949. ACA Memb. U.S. Rep., Hans N. Spengler, 330 E 49th St., New York, NY 10017



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There are camps in the East, South, Middle West, Southwest, Far West—in the mountains, on lakes and at the seashore. Some are listed in these pages. You may write the directors of these programs, or, if you wish, ask us for further information.

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OVERWEIGHT

Each Summer, Medically Supervised CAMP MURRIETA offers GIRLS 8 to 22* the chance to safely lose weight while participating in over 30 exciting and fun filled activities. Average weight loss 20 to 45 lbs. Extensive follow-up. For FREE BROCHURE Write or Phone:

CAMP MURRIETA DEPT. V

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Camps: So. Calif., Wisconsin, Texas, Washington.

*Young Adult Program Described in Brochure



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Individual remedial reading, writing, spelling and study skills for 50 normal, intelligent boys 9-18 yrs. Excellent recreational facilities. Riding, swimming. In Alleghenies, Pa. Mrs. D. H. King, Kildonan School, Box 139, Solebury, Bucks Co., Pa. 18963.

Boys' & Girls' Camps

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20 bright girls, boys, 10-16, accepted to enjoy most land, water sports; private island in mountain surrounded sunny San Juan Island. Excellent French & American staff: fine food. 2, 4, 8, 10 wks. Warren Austin, M.D., Canoe Island Camps, Eastsound, WA 98245

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Coed, ages 9-18. Colorado mountain ranch offers healthy, primitive ranch living. Wide range of activities incl. wilderness trails, riding, swimming pool, small lake, fishing. Small enrollment. ACA apprvd. Write: C.V. Arnold, Gold Hill, Boulder, CO 80302

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Eagle River, Wis. Sep. sites. 7 1/2 wks. Swimming, riding, sailing, tennis, skiing, canoeing, riflery, creative arts. Ecology development for acclimatization. Lake Superior cruising. Tutoring & typing options. John Jordan, 242 Bristol, Northfield, Ill 60093.

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Coed, 8-17. 1 to 7 wk. sessions, \$125. to \$785., June 15-Aug. 9. Scenic 270 acres, spring-fed lake in Irish Hills, 40 mi. west of Ann Arbor. Horsemanship, swimming, Red Cross Certif., Sailing, Canoeing, Rifle, Archery, Trampoline, Crafts, Nature, Canoe trips, Overnights, Trail rides, Cookouts, Field Sports, Fishing, Hiking, Animal Care, Stable management, assist blacksmith and veterinarian, training fillies and colts; Lifesaving; First Aid. Outstanding American and international staff. Call or write.

Mr. and Mrs. Richard C. Schaefer
Sauk Valley Farms, Brooklyn, Michigan 49230



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A fine riding camp for boys and girls. A private summer ranch camp for boys and girls 6-16 years, near Lake Wales in hill and lake section of beautiful Florida. Daily riding; land and water sports; tennis, water-skiing, tripping, arts & crafts. 24th season. Write:

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Circle F Dude Ranch, Lake Wales, FL 33853

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Overweight Slight or Quite

America's first weight control camp

Seascape—exclusively for girls 9-18—offers a fine professionally staffed program for weight loss and permanent control through fun-filled summer on 35-acre oceanfront estate. Medically conceived and directed. Nutrition education. Complete sports program. Private beach and pool. Sail, scuba, waterskiing. Parent seminars. Winter follow-up. ACA accredited. Limited enrollment.

Seascape on Cape Cod Bay

Established 1959

For brochure, write: Box E, Brewster, Mass. 02631
Telephone: 617-389-2553
John A. Spargo, M.D.—Director
Penelope S. Peckos, M.S.—Nutritionist

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McCALL'S SCHOOL & CAMP

In Trinity Forest. Comfortable & modern facilities within wilderness setting. All grades 1-12. College Prep and General; Electives. 3 terms, and summer school. Camp sessions all year, minimum of 2 wks. Mrs. Blanche McCall, Box 197, Hyampom, CA 96046

Boys' & Girls' Camps

CAMP LAUREL—MAINE

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HOLIDAY HIGHLAND—GIRLS

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Only co-ed Salt Water Sailing Camp on Cape Cod. Ages 6-13. Sailing, swimming, tennis, archery, baseball. Trips, music, drama, Crafts, pottery, nature. Screened cabins. Mr. J. T. Melcher, Jr., South Orleans, Mass. 02662.

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Our Lady of Lourdes for girls. Acadia for boys. Ages 6-18. Two private lakes in Catskills. Riding, water skiing all sports, trips, weekly dances, crafts. Tutoring. Res. priests, M.D., R.N. 68th yr. 212-926-5840. Rev. John G. Ruvo, 472 W. 142 St., N. Y. 10031.

CAMP CLOUDMONT INC.

Cloudmont for Boys 6-17; Wilderness Trips, 100 mi. Wagon Train, Canoe-float Trip, Mt. Climbing, Canoeing, Golf, Tennis, Snow Ski, etc. Sister Camp: Valley View for Girls; 150 horses, Hunt, Eng., West., Trips. Jack Jones, Cloudland, GA 30709 (404-862-2231)

CAMP CHIMNEY ROCK

57th year. Chimney Rock, N.C. Coed, 4-8 weeks. Ages 7-17. Horseback, Water skiing, Sailing, Swimming Pool, Gym, Archery, Tennis, Rifle, Art, Music, Golf, Campercraft, Reading and Guitar Optional. Write Director, Box 717V, Stone Mtn., Ga. 30083.

LONGVIEW RIDING CAMP

Coed; in Kentucky's Bluegrass. Golf, 18 hole course; Tennis; Canoeing; Sailing; All Sports; daily Riding; lake and pool. Ages 6-16. ACA accredited. Four 2-wk sessions: June 8-Aug. 2. Dr. & Mrs. Ralph Ellis, Rt. 2, Stamping Ground, Kentucky, 40379. Tel. 502-863-0810.

Write directly
to those
camps which
interest you

The Directors of the summer camps, schools, and travel groups listed here will be very glad to give you further information. Letters mentioning VOGUE will receive special consideration.

Girls' Camps

CAMP STRAWDERMAN

In Shenandoah Valley. Real camping in foothills Allegheny Mountains. Riding, swimming, hiking, crafts, dramatics, nature study, Indian lore, dancing, music. Girls 6-18. Experienced leaders. Cabins. 8 wks. Margaret Hoffman, Box V, Woodstock, Va. 22664.

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ROCK RUNN RIDING CAMP

Girls 7-17. Exceptional instructions for trail, hunt & horse show. Beginners' mounts & hunters. Excellent training: oils, sculpture, music, swimming, tennis, Tutoring. Chester Co., Pa. Churches nearby. Mr. & Mrs. John B. Ziegler, Box 22-V, Pottstown, Pa. 19464.

MEADOWBROOK RIDING

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175 ac. on private Adirondack lake. Girls 6-16. Excellent instruction: swimming, sailing, riding, tennis. All land sports. Waterskiing, trips emphasized. 53rd yr. Brother camp: Timlo. Tel.: 518-668-5026. Mr. & Mrs. Barr V. Morris, Diamond Point, N.Y. 12824.

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Girls 6-17. A happy camp on Adirondack Lake. Swiss chalets. Water ski, swim, sail, horseback, wilderness camping, teenage canoe trips, arts, tutoring. ACA. 54th year. \$945. Mrs. J. V. McIntyre, 253 Dorchester Road Scarsdale, NY 10583

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ANGELICA, NY 14709 • GIRLS 9-16 • 29th Yr.

HUNTERS • EQUITATION • JUMPERS

Professional Staff. Instr. all levels. Show Boarders encouraged. One period—or all day at the barn. Swimming, dramatics, arts & crafts, gymnastics. 8 WEEKS—or shorter term. Relaxed atmosphere. "Amer. Camp. Assoc."

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Directors of schools and summer camps listed in this issue will gladly send you full details.

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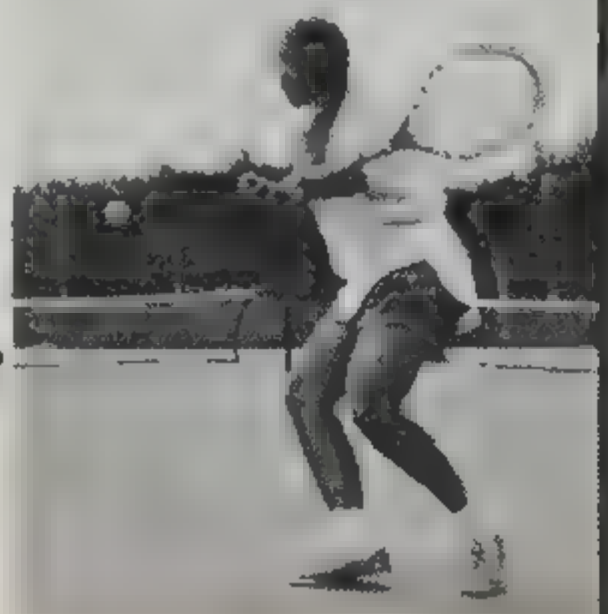
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Hurleyville, N. Y. 12747



Girls' Camps

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ON PLEASANT LAKE, ELKINS, NEW HAMPSHIRE

A bustling summer, full of fun and learning, does things for a girl! So do new friends, creative living, shared adventures, clean air, fresh water, and sports: swimming, tennis, sailing, water-skiing, gymnastics, trail-riding, volleyball, archery, you name it! When we're not running, jumping, or diving, we're dancing, singing, acting in musicals, enjoying fine arts, visiting area landmarks, hiking, camping overnight. We're a healthy, happy camp of 100 girls 7 to 16, led by an experienced, mature staff (a counselor for every 3 campers) directed by the third generation of the founding family. Accredited by ACA, APC. Write for color brochure. Mr. & Mrs. Gilbert Booth, Lake Shore Rd., Elkins, N.H. 03233 603/526-2900. Full season June 27-Aug. 15. Special Mini Camp Aug. 16-30.

Girls' Camps

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Cape Cod. Girls 7-15. Daily sailing for beg. or adv. on protected Pleasant Bay. Large, varied fleet. Own Yacht Club. Racing. Riding; camp owned stables. Swim., tennis, pottery, ecology, the arts. Est. 1905. Memb. ACA. M/M G.B. Hammatt, So. Orleans, MA 02662.

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FREE DAILY RIDING FOR ALL. Finest show horses, mounted lance drill, jumping optional. Sailing, racing tactics, aquaplaning, drama, tennis, golf, archery, swimming, crafts, trips. "No extras!" "THE COMPLETE AND DIFFERENT CAMP."

Girls 10-18.

Give Age. Write Winter Office: Miss Barbara Brown Winslow, 155 Dodds Court, Box V, Burlington, Vt. 05401

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WATER SKIING Chris Craft

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Girls 6-17

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IRELAND 11th season of our special program for older girls. Pony trekking, Dublin Horse Show. Visit Edinburgh, London.

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Listed in Vogue's Directory are camps, trips and summer schools. Heads of schools like to know the age and grade at present, course or courses preferred. Directors of camps appreciate receiving information on age and desired activities. Should you wish further information, just fill in this coupon.

Camps specializing in music, art, or dramatics

Camps especially geared to the very young

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Riding camps

All-around camps

Mr. _____
Mrs. _____
Miss _____
Street address: _____

Town _____ State _____ Zip _____

Daughter _____ Son _____ Age now _____

Camp (what activities?) _____

Summer School (what subjects?) _____

Location preferred _____

Vogue's School & Camp Bureau

350 Madison Avenue, New York, NY 10017 (212) 692-5262

4-75

Boys' Camps

KAPITACHOUANE CANOE

Wilderness canoe trips, central Quebec. 3 age groups: 16-18. 5-wk. trips into James Bay; 14-16 & 12-13, 4 or 8-wks. 11 boys/3 couns. each trip. R. Beebe, Jr., Gunnery School, Wash., CT 06793; C.H. Williams, Salisbury School, Salisbury, CT 06068.

TIMLO

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Adventurers' Camp

Lac du Flambeau, Wis.

80 boys, 8-15. Seven weeks extensive wilderness and canoe and backpacking trips. Expert coaching in tennis, English riding, sailing, riflery, swimming and land sports. Mature staff.

Lance R. Robinson

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You may be sure camps listed in VOGUE's Camp Directory are known to our Bureau staff.

TABOR ACADEMY

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Established 1917

Boys 8-15

40 Sailboats

—15 Sailing Instructors. Twelve Other Sports and Activities. Tennis, Basketball, Baseball, Riflery, Soccer, Drama, Art, Crafts, Swimming, Archery, Squash, Golf. Optional Academic Courses Available. Aviation Training School — Boys 13-15. Sea Rangers — Boys 15-17. Independent Sailing School. 92' Schooner and Two Other Cruising Vessels. ACA-NAIS Approved. Brochure—Paul Hart, Box V, Tabor Academy, Marion, Mass. 02738.



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Degree programs in Internat'l Business Admin., Modern Lang., Pol/Soc Sciences, Gen'l Studies (BA), Math/Science (BS), Computer Science, Europe-wide Field Research Study Tours, Skiing at the doorstep. Internat'l Student Body. Co-ed. Alpine campus above Lake Geneva. U.S. Rep. Hans N. Spengler, 330 E. 49th, New York, NY 10017

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Tel: (212) 988-5462.

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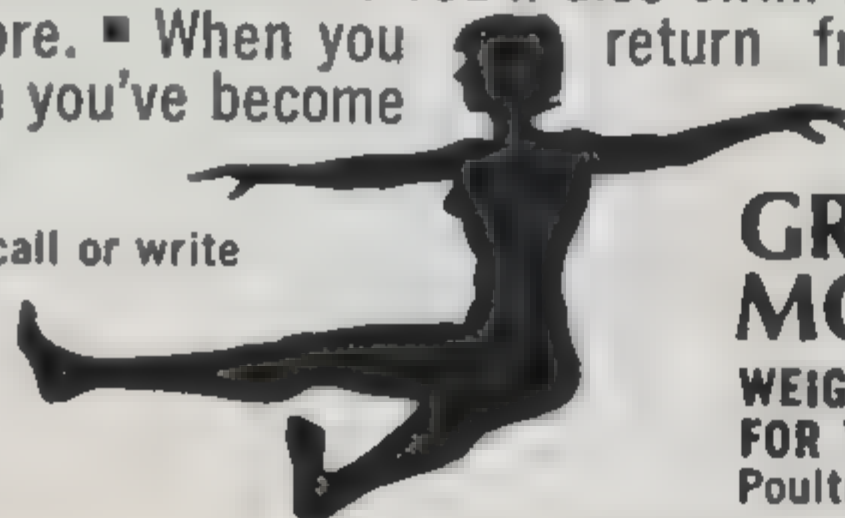
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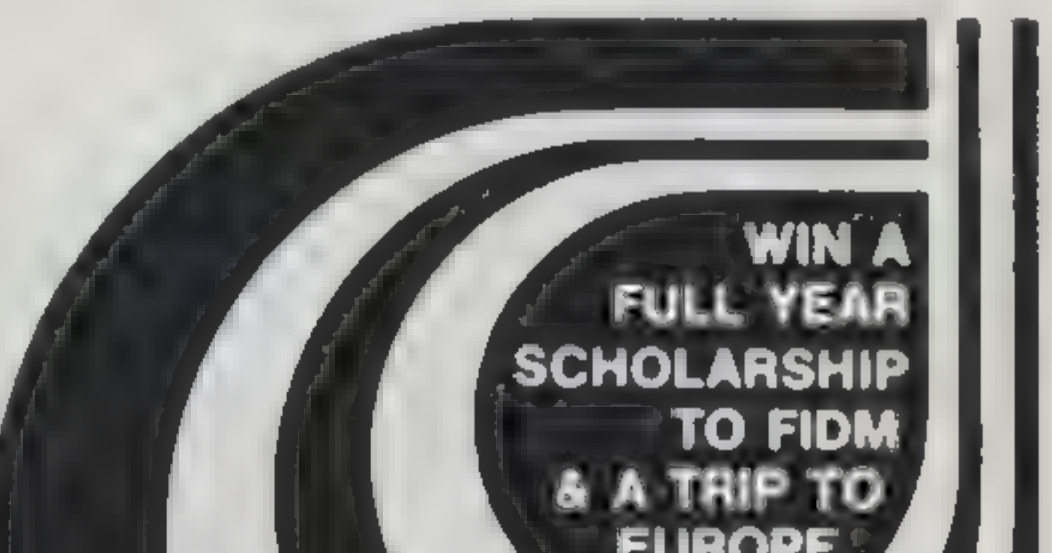
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Warren Beatty: "Why can't a guy be in love with a lot of women for the sake of being in love?"

MOVIE HAIRDRESSERS

(Continued from page 187)

in love. Actually George is a pretty sad guy," admits Beatty. "He really loves each of his women in a special way. It's the women who use him. That's why I never think of him as a gigolo; 'cause a gigolo is a taker, not a giver, and George gives to his women." I must confess I wondered what George actually gave besides his body and his bobbies (pins).

Beatty said he used the hairdresser character because he believed that the hairdresser was one of the original Don Juan figures of the late 'sixties. (I'm still waiting to see what the laymen lovers of the 'seventies will be... the Yoga instructor? delivery boy? We've already had it with the iceman.) "I wanted to show a guy who was not only always surrounded by women but was forced to perform for them on all levels. And I wanted to show that through all of this he was still looking for the ultimate one-to-one love relationship—even though the women kept treating him like a car mechanic."

Whether *Shampoo* has scored any points on the men's liberation front or simply added to the swell-

ing feminist chorus of "I'm Gonna Wash That Man Right Outa My Hair" has yet to be seen.

Meanwhile hairdressers continue to go with the flow of society—though not as conspicuously, now that fancy hair—"dos" have become simple "blowouts" and hair salons have become as fast and as self-servicing as McDonald's. Sure, hairdressers may come to work in Earth Shoes, skin-fitting studded jeans, and Nyesta shirts cut from neck to navel exposing their multi puka-shelled chokers and Navaho silver squash blossoms. But that's no longer considered avant-garde garb.

And no one should be surprised if some of today's hairdressers (not to mention a few of the shampoo boys) now own their own chocolate-brown Mercedes-Benzes and have their own villas in Acapulco. No one has even arched an eyebrow recently when one stylist posed nude for a centerfold in a woman's magazine and claimed how tough he was and what tight perms he gave. (Now I wonder what the significant connection is between those two attributes?)

Matter of fact, the only time the word hairdresser ever gets a shock response is when a female

celebrity becomes romantically involved with one. Somehow, then the old hostile one-liners begin to surface. "He reshaped her wig and now he thinks he can reshape her life." "How can a hairdresser have such nerve?" But being a hairdresser should have nothing to do with a person's ambitions or drive. Would they say the same if he were a banker, or a butcher, or a beach-chair attendant?

However, what does seem apparent is that the same quality can be found in some highly driven men in heavyweight positions. Any time you see a famous female squirmed around town by some obviously opportunistic publicity manager, or some sycophant plastic surgeon, or some toady trillionaire used-car dealer—watch out!! If all that those men have to show off are the toupees on their heads and the ladies on their arms then they shouldn't be called "hairdressers" (in the demeaning sense of the word); "wig box carriers" would be more appropriate.

I say that hairdressers are a necessary creature comfort. Besides doesn't everyone need a friend? So why shouldn't it be only your hairdresser who knows for sure? ▽

"The star is not only not like other fellow toilers, the star is not like other stars either"

STARDOM PLUS

(Continued from page 164)

name is a face is a voice is now.

Dancers dance tonight, they've never danced before. "The dancer is in competition with no one but him/herself."

The realm of stardom: no such place. This mistaken notion is most often encountered in the wicked proposition that X, the star, apart from possessing that *c'est ça, sine qua non*, plus tax, "it"—the mystery passport—happens to have been in the right place at the right time. Thus souls have come to grief and ruination paying lip service to a spurious cartography—expounding, predicting, assuring, yakking—only in the end to discover that it is high time for them to check in their lips and their notions of service and go home. There is no land where stars bloom.

Stardom as a sealed chamber. This notion is romantic. It is thereby either all too true or just idiotic. If all too true, it is also

currently all too bruited (about). Private lives are private hells—but hold! Our research will uncover the address. We find Madame X alone at home in hell—Lola Montes as She-Who-Must-Be-Obeyed as Norma Desmond as Alma Tormented. Or else private life is Toyland-bliss full of Madame's souvenirs, all extensions of Madame's immutable self—white carpets, mirrors, the Impressionists (or the Post-), marble halls. If the sealed chamber notion is just idiotic, if we may throw the French windows open and admit God's own clear light and air, we can actually talk with the star, dance with the star, be with her as she eats and drinks and is merry. Art and life are for then fused. *We* are stars (for a brief spell).

The frailty of stardom. Madame is indisposed and will not sing. *Madame est souffrante; elle ne danse pas*. Rumbles of desperation on the closed set: the lady is incommunicado—call the agent. The High Priestess of Ptah has never been indisposed in her

career; Aida may become indisposed between the boudoir and triumphal scenes. None of the Willies is quite likely to—God forbid—break a leg, but Giselle may split a tendon in the mad scene and find herself unable to come up out of the grave—so to speak—to jeté her way to salvation in the second act. Dress extras do not ever "go" incommunicado. The frailty of diva arises out of the demands she makes upon her voice. She may speak to her voice; she may not bully it. If she tries, the voice will out. The frailty of the *prima ballerina* is partly a consequence of the stress she puts on her center, which must become unwavering, and partly a literary device once translated and immortalized by a great lady of the screen. The frailty of great ladies of the screen is the consequence of and culmination of the belief in the frailty of women in Western civilization. As a belief, it is not long for this world.

Art is not life. Stardom is alteration. ▽

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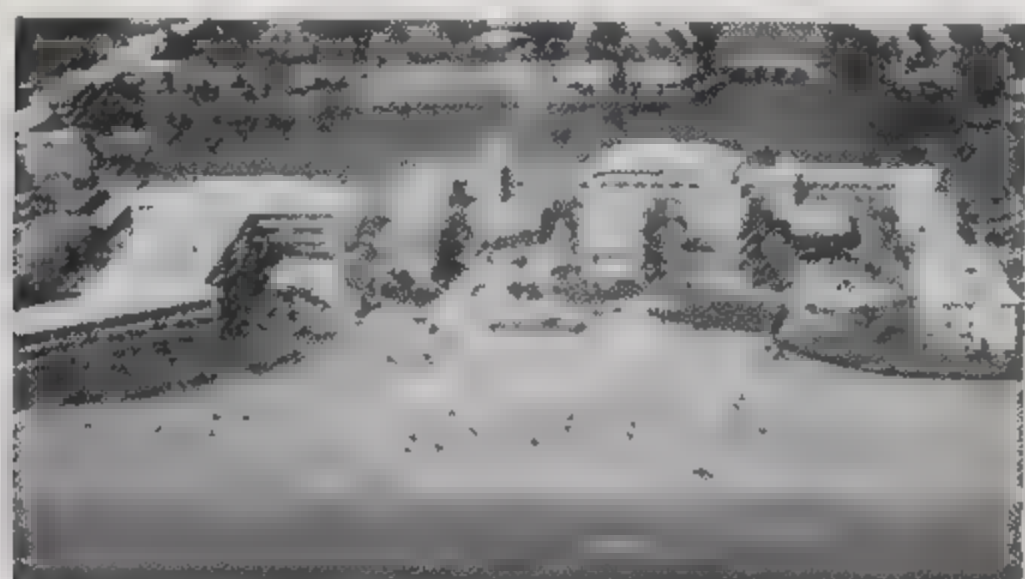
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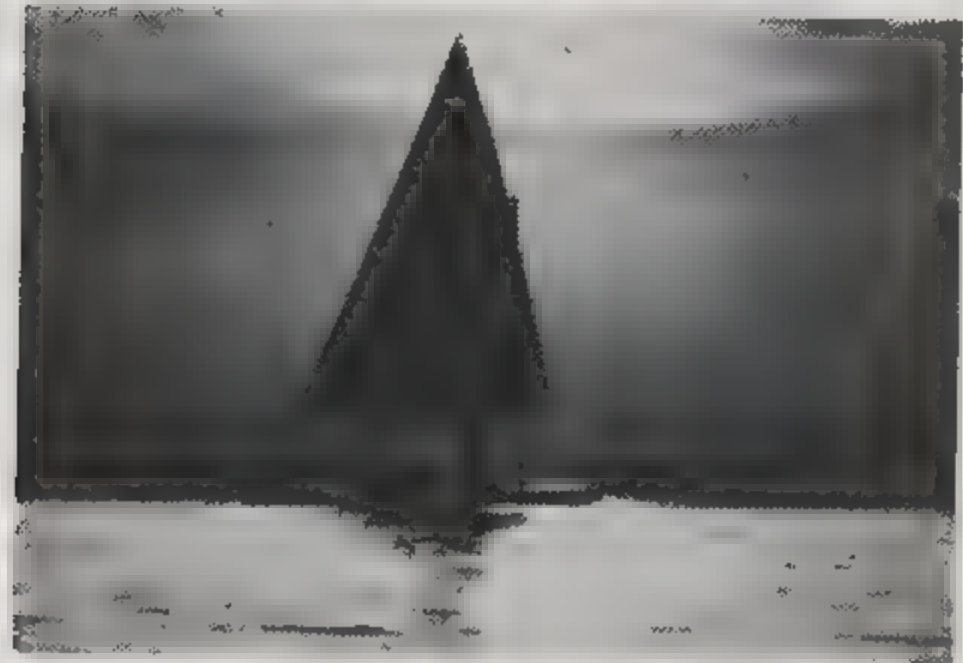
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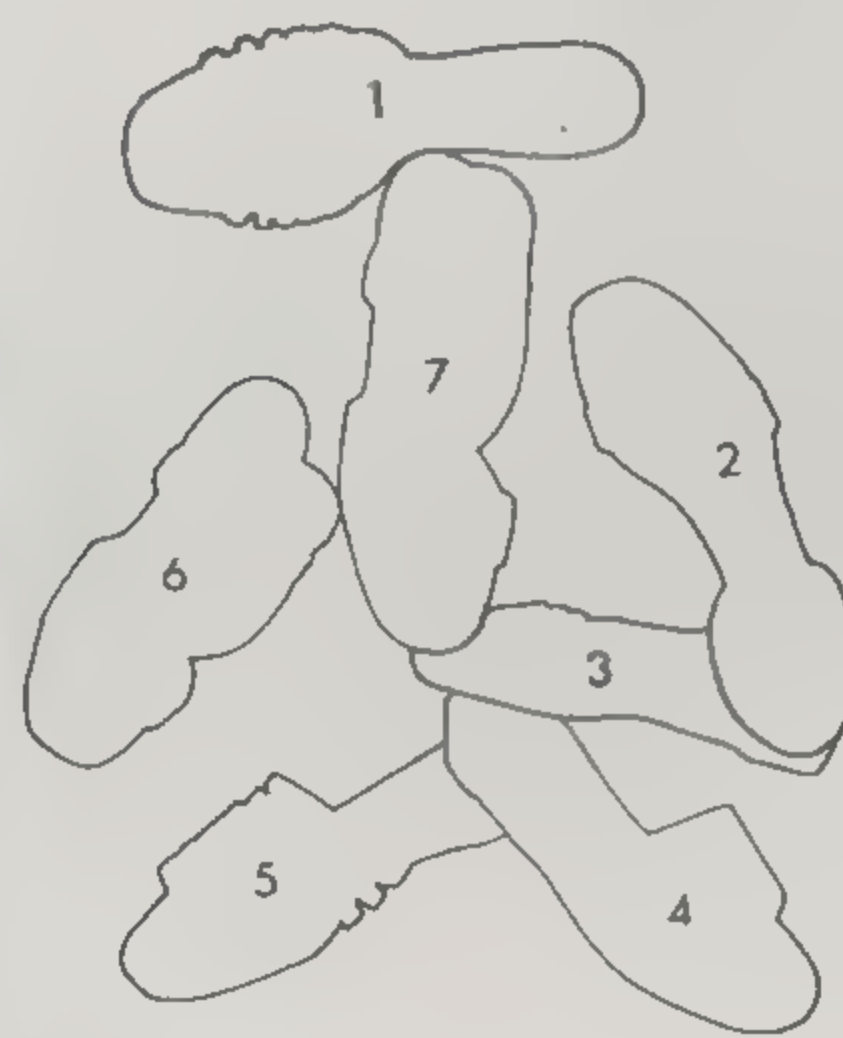
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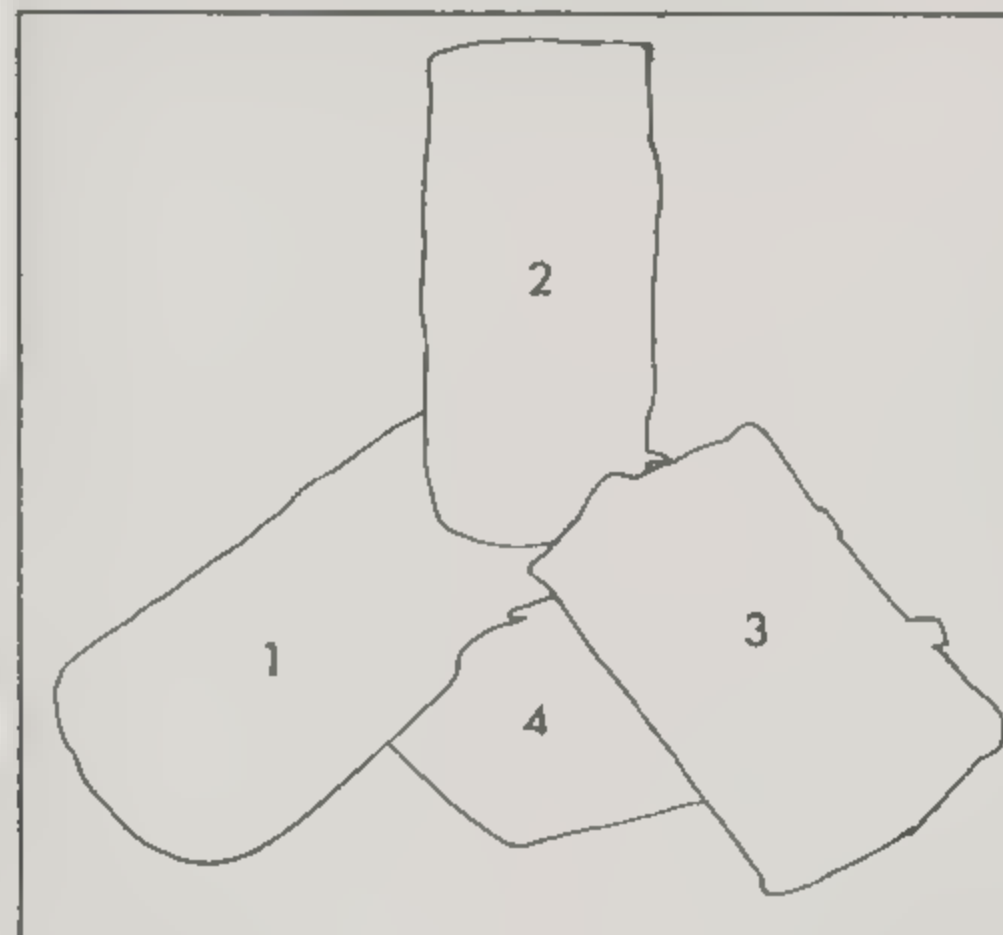
FINDS

Details of pages 182-185



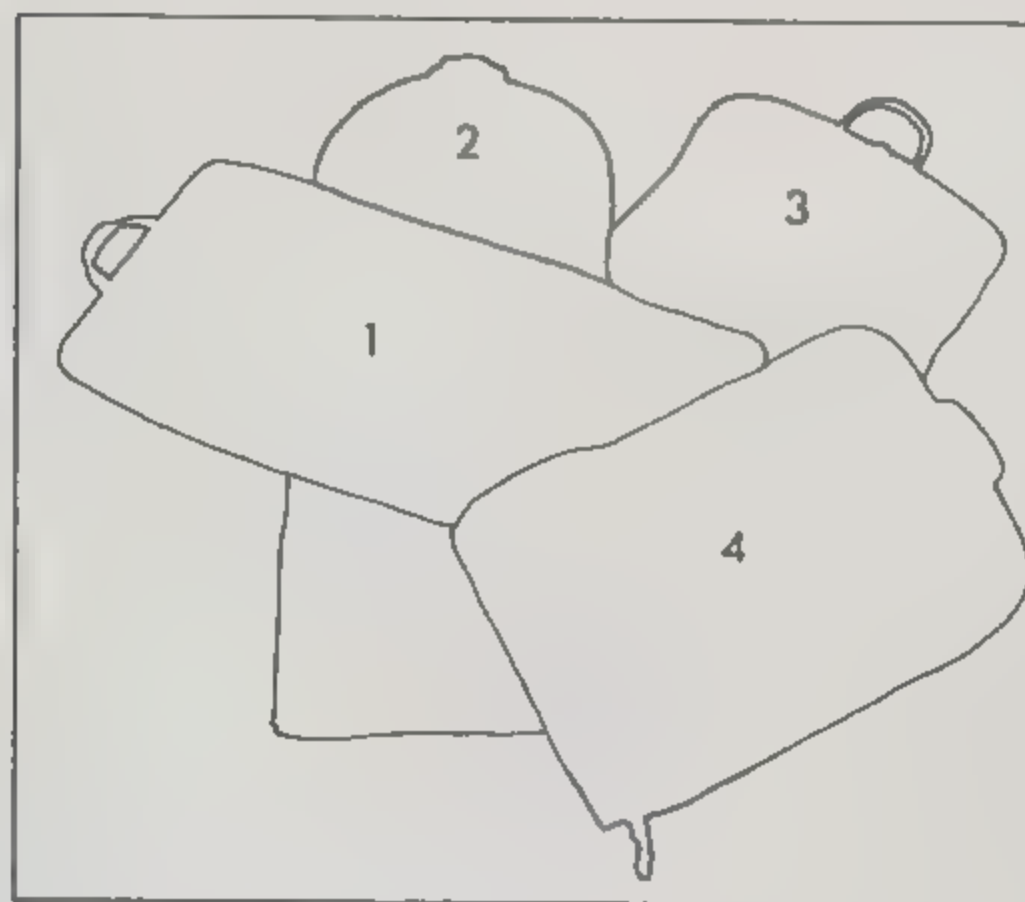
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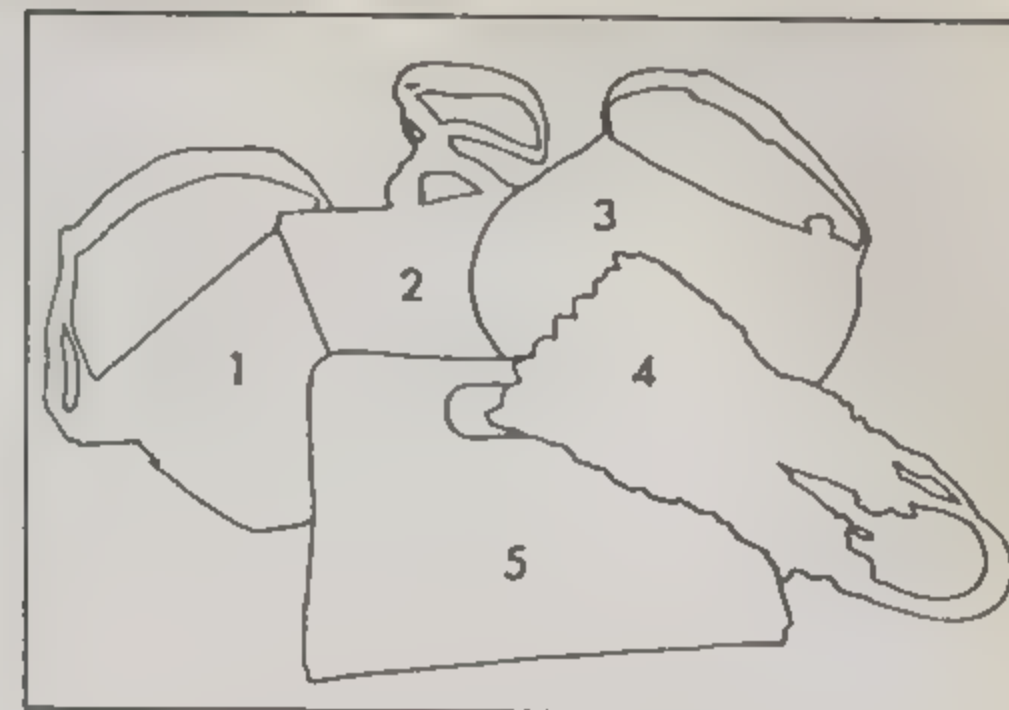
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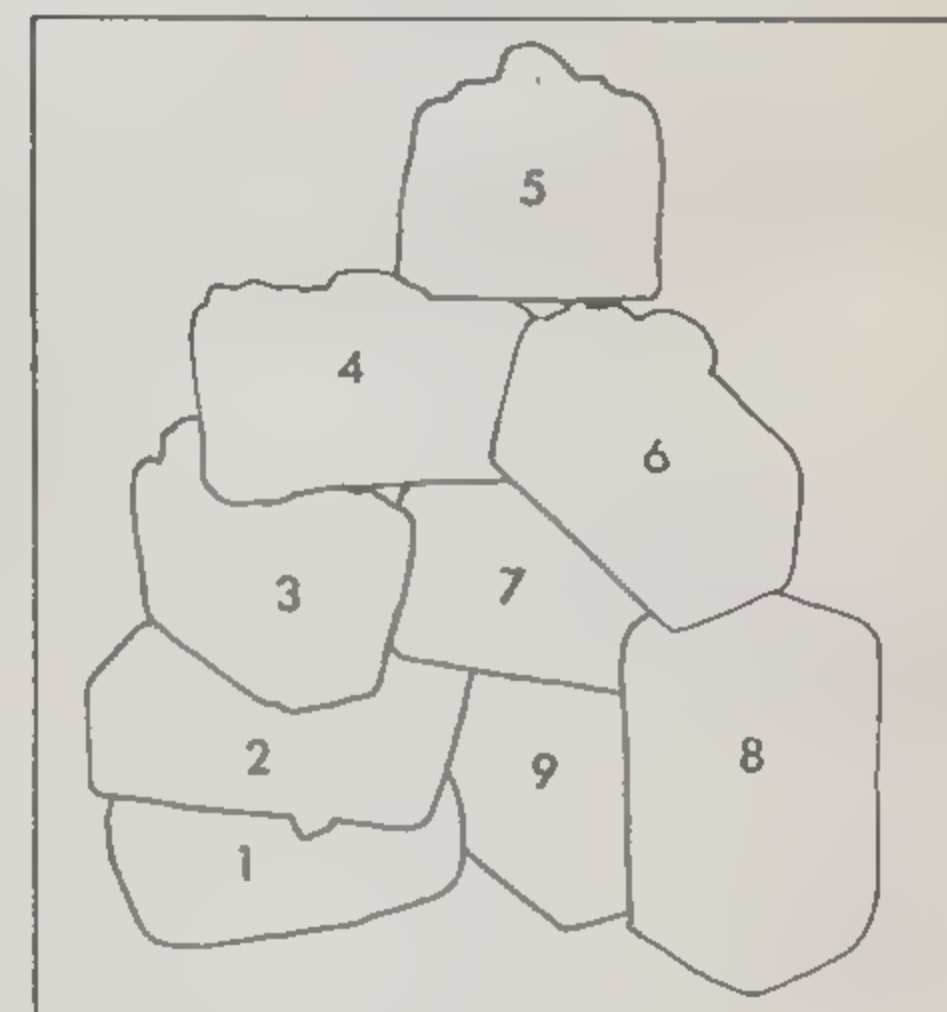
Garment Center

1. Cocoa garment bag, Ultrasuede fabric by Springs. Halston by Hartmann. About \$175. Bergdorf Goodman; Sakowitz; I. Magnin. . . . 2. Brown canvas garment bag. \$35. Brooks Brothers. . . . 3. Tan nylon garment bag with outside pouch. By Wings. \$59.50. Lord & Taylor; I. Magnin. . . . 4. Tan leather two-suiter with outside pouch. Karl Seeger for Lark Luggage. \$395. Abercrombie & Fitch.



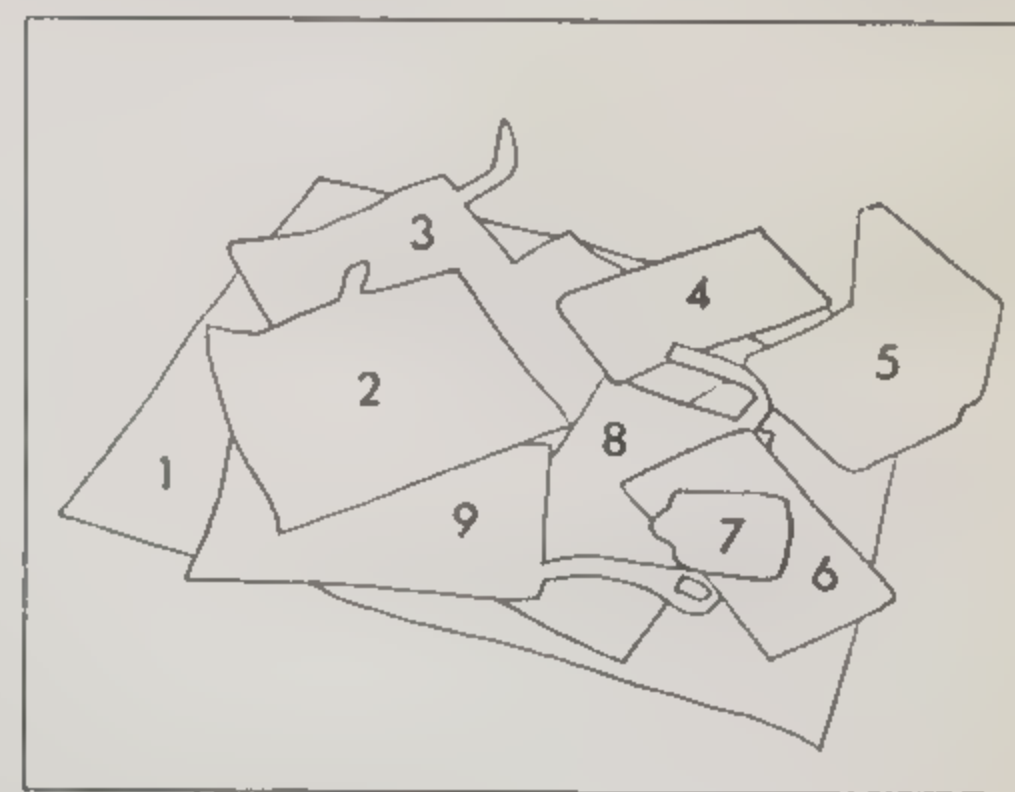
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FASHION AND ACCESSORY DETAILS

Page 125: Danskin leotard of cotton, polyester, and Lycra. Towel by J.P. Stevens.

Page 132: Scarf by Far Eastern Fabrics.

Page 133: *Top left:* Visor by Cathy and Marsha for Catherine Stein. Sunglasses, Bob Lee for Hunting World. . . . *Top right:* Scarf by Far Eastern Fabrics.

Page 134: *Top right:* Scarf by Echo Scarfs. Sermoneta shoes.

Page 135: *Top left:* Scarf by Echo Scarfs. . . . *Right:* Cap by Kleinert's.

Page 137: *Below:* Earrings by Cathy and Marsha for Catherine Stein. Necklace: Aurea Jewelry Creations, at I. Magnin.

Page 139: Earrings: Medusa Hairlooms by Kathryn Hausman. Bangles by Les Bernard, at Bonwit Teller.

Page 166: Necklace by Puka Jewelry Creations, at Henri Bendel. Bangles: Cathy and Marsha for Catherine Stein, Peter & Peggy for P.C. Designs.

Page 167: *Far left:* Bangles by Eva Graham and Peter & Peggy for P.C. Designs, H.S. Originals. . . . *Center:* Wooden bangle by Francine Hubert. . . . *Top left:* Bangles by Peter & Peggy for P.C. Designs.

Page 168: *Left:* Necklace by Missoni, at Bloomingdale's. Red Cobra ban-

gles. David Evins sandals. . . . *Right:* Herbert Levine slippers.

Page 169: David Evins shoes.

Page 170: *Foreground:* Scarf by Pierre Deux. Calvin Klein T-shirt. Bulova watch. . . . *Background:* Scarf by Echo Scarfs. Ivory and cinnabar bangle, Port of Call, at Bergdorf Goodman.

Page 171: *Right:* Scarf by Pierre Deux.

Page 172: Scarf by Gudule, at Henri Bendel. Pin: Peter & Peggy for P.C. Designs.

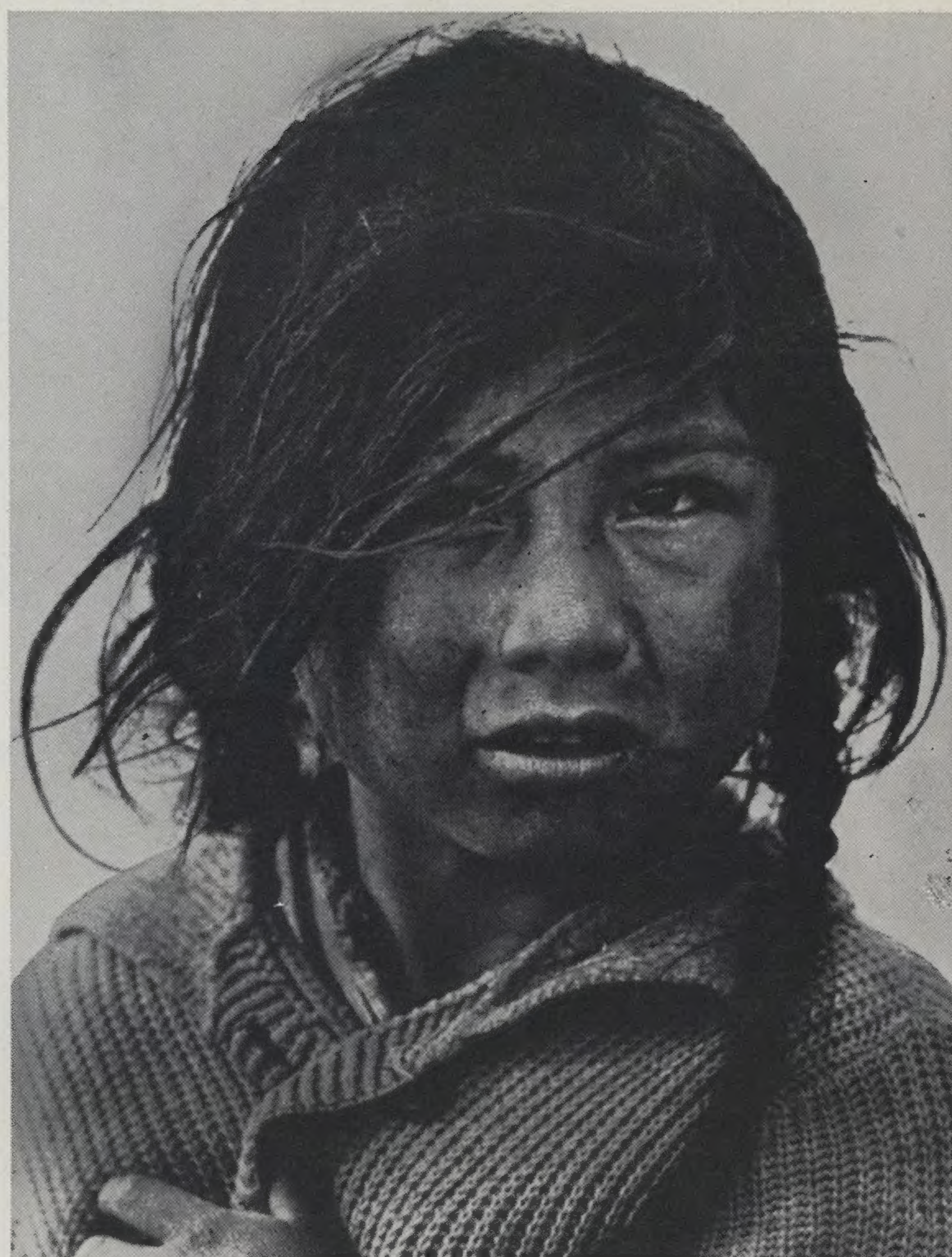
Page 173: *Center:* Hat by Don Kline. Bangles, Inoui by Philippe Boisson.

Page 174: Fisba Scarf.

Page 175: *Left:* Plaza Sunglasses. Fisba Scarf. Bangles: Cathy and Marsha for Catherine Stein, Peter & Peggy for P.C. Designs. . . . *Right:* Sunglasses by Bernard Kayman. Fisba scarf.

Page 176: *Left:* Bangles by Ophelie, La Porte Bleue at Ophelie. Clutch by Bagatelle. . . . *Right:* Ophelie bangles. Pin by Peter & Peggy for P.C. Designs.

Page 177: Bangles: Inoui by Philippe Boisson, Cathy and Marsha for Catherine Stein.



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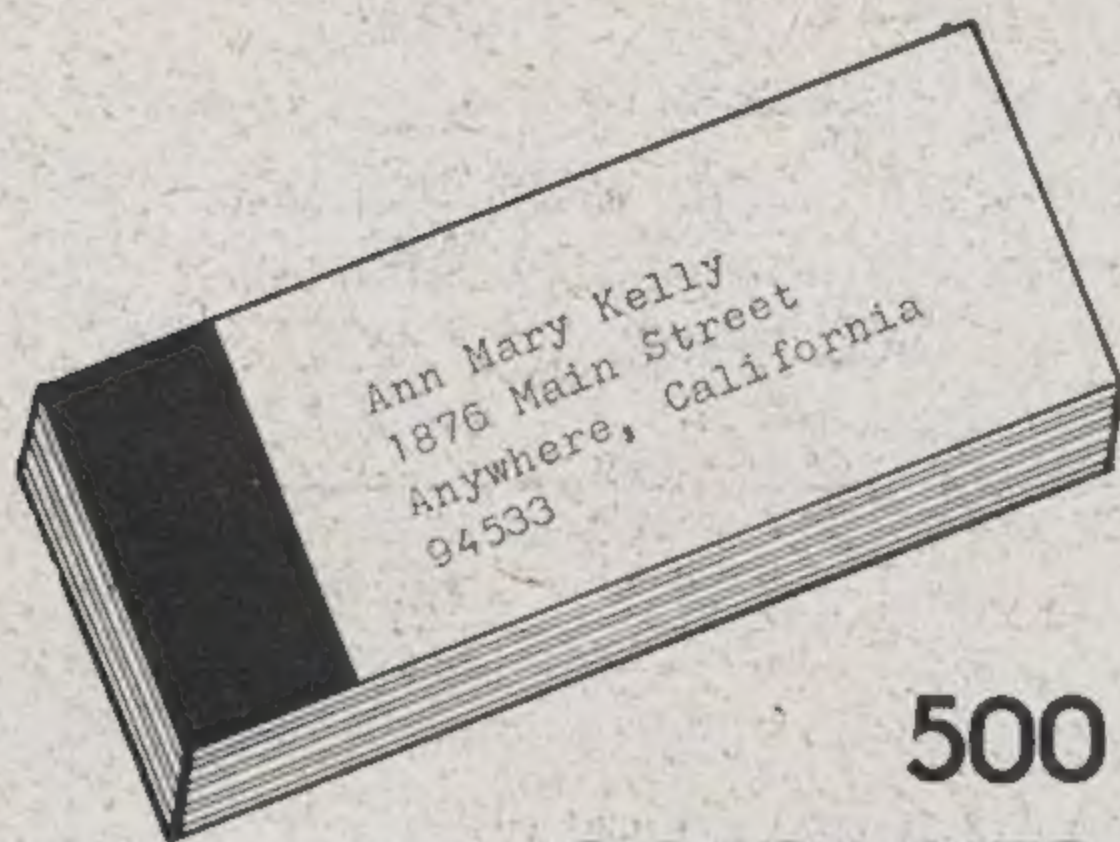
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DOCTOR'S COMMENT CIRCULATION

(Continued from page 124)

Diet-Heart Study a few years ago, lines up what he finds to be the main risk factors threatening your vital circulatory system. The highest is cigarette smoking. Dr. Page is dismayed because, "Women seem to be smoking more. Smoking by men is lower, but very little." He relates smoking to the high incidences of lung cancer, high blood pressure, and coronary disease. The smoking risk is more remarkable, Dr. Page says, when added to air pollution.

Next risk factor: the presence of high blood pressure—something you cannot eliminate at will, but which, added to other risk factors (or going undetected or untreated), invites trouble. Neutralize the threat with regular blood-pressure readings. If high blood pressure is found, control it by utter obedience to medical orders.

Risks three and four are dietary: first, overeating that produces excess body fat. Next, too much animal fat in the diet. Heart attacks happen most often when blood carries extra amounts of fatty substances, notably cholesterol, that form plaques on blood vessel walls, eventually

blocking the flow of blood. While it is not proved that too much animal fat in the diet can cause circulation problems, heart authorities find the evidence compelling.

Risk five: lack of exercise. Legs especially need muscle activity; many-valved lymphatic vessels need the squeezing, milking action of muscles to empty and refill, keeping circulation stirred, warding off puffiness. Hearts need the challenge of exertion and even heart-attack patients today are quickly put on rehabilitation exercises.

As Dr. Page repeatedly points out, exercise is essential to avoid faulty circulation.

—MELVA WEBER

DIETING BY EYE

(Continued from page 131)

**"Substitute,
almost at will,
as long as you
are careful to
replace the food
you drop with
one from the
same category"**

CARBOHYDRATE EXCHANGES

Bagel	1/2
Bread	1 slice
Biscuit	one 2-inch diameter
English muffin	1/2
Plain roll	one 2-inch diameter
Muffin	one 2-inch diameter
Corn bread	one 1 1/2 inch cube
Matzo, half	6 1/2-inch square
Melba toast	5 pieces, 3 1/2" x 1 3/4" x 1/8"
Cereals, cooked	1/2 cup
Cereals, flaked and puffed	3/4 cup
Cooked rice, grits, noodles, macaroni, spaghetti	1/2 cup
Saltines	five 2-inch squares
Soda crackers	three 2 1/2-inch squares
Graham crackers	two 2 1/2-inch squares
Round thin crackers	seven 1 1/2-inch diameter
Oyster crackers, twenty	1/2 cup
Ry-Krisp	three, 1 7/8" x 3 5/8"
Pretzels (small sticks)	20
Beans and peas, cooked, dried (lima, navy, split pea)	1/2 cup
Lima beans—fresh, canned, frozen	1/2 cup
Peas—fresh, canned, frozen	1/2 cup
White potato, 2-inch diameter	1
White potato, mashed	1/2 cup
Sweet potato or yam	1/4 cup
Parsnips	2/3 cup
Corn (one ear, 5" x 1 3/4")	1/3 cup
Ice cream	1/2 cup

FAT EXCHANGES

Bacon	1 medium slice fried crisp
Butter	2 pats (1 tablespoon)
Mayonnaise	1 1/2 teaspoons (1/2 tablespoon)
French dressing	1 1/2 teaspoons (1/2 tablespoon)

VEGETABLE EXCHANGES

1 serving equals 1/2 cup
Artichoke, globe or French (one small)
Asparagus (five spears)
Bamboo shoots
Beans, string
Beans, wax
Beets
Beet greens
Broccoli
Brussels sprouts
Cabbage
Carrots
Cauliflower
Celeriac
Chard
Collards
Dandelion greens
Eggplant
Kale
Kohlrabi
Leeks
Mustard greens
Okra
Onions
Peppers
Pumpkin
Rutabagas
Sauerkraut
Spinach
Squash, summer
Squash, winter
Tomato (1 medium)
Tomato juice
Turnips
Turnip greens

MEAT EXCHANGES

Meats	3 ounces
cooked beef, lamb, ham, pork, veal	—cut off all fat
Poultry	3 ounces
cooked chicken, turkey, pheasant, squab, Cornish hen	(use duck only occasionally)
Fish	3 ounces cooked
cod, halibut, haddock	
Caviar	1 ounce
Canned fish, without oil	4 ounces tuna, salmon, sardines
Bologna, 2 slices	1 ounce
Skim-milk cottage cheese (not creamed)	3/4 cup
Eggs (boiled or poached)	2

SKIM-MILK EXCHANGES

Modified skim	3/4 cup
Skim milk (fresh)	1 cup
Evaporated	1/2 cup undiluted
Powdered	1/4 cup powder
Powdered, instant	1/3 cup powder
Buttermilk	1 cup
Plain yogurt	1 cup
Skim-milk cottage cheese	1/2 cup
Farmer cheese	4 ounces

FRUIT EXCHANGES

Fresh, canned, or cooked	
Apple, 2-inch diameter	1
Applesauce	1/2 cup
Apricots (medium)	2
Banana (small)	1/2
Berries—strawberries, raspberries, blackber- ries	1 cup
Blueberries	2/3 cup
Cantaloupe, 6-inch diameter	1/4
Cherries	10
Cranberries	3/4 cup
Figs (fresh, large)	2
Grapefruit (small)	1/2
Grapes	12
Honeydew (7-inch diameter)	1/6
Mango (small)	1
Orange (small)	1
Papaya (medium)	1/3
Peach (medium)	1
Pear (small)	1
Pineapple	1/2 cup
Plums (medium)	2
Strawberries	1 cup
Tangerine (large)	1
Watermelon (slice 3" x 1 1/2")	1

JUICES—WITHOUT SUGAR

Apple juice	1/3 cup
Grapefruit	1/2 cup
Grape juice	1/4 cup
Orange juice	1/2 cup
Pineapple juice	1/3 cup
Prune juice	1/4 cup

DRIED FRUITS

Apricots	4 halves
Dates	2
Figs (small)	1
Prunes (medium)	2
Raisins	2 tablespoons

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